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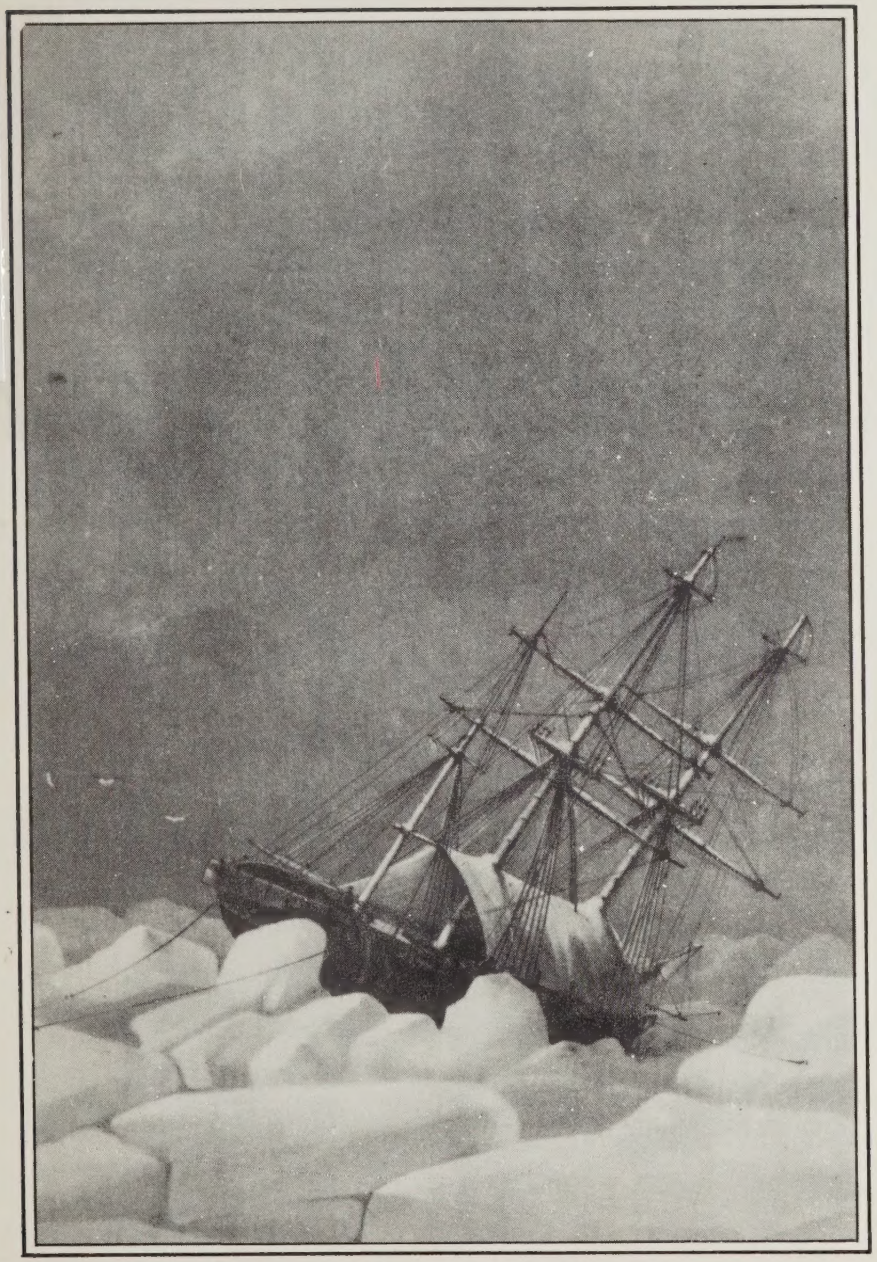

THE ARCTIC

Views of Early Explorations

An exhibition held at the
Canadiana Building
Royal Ontario Museum

October 4, 1980 to
January 7, 1981

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THE ARCTIC

Views of
Early Explorations

An exhibition held at the
Canadiana Building
Royal Ontario Museum

Organized by
Honor de Pencier

For Karen.
Cheers!
Honor de Pencier

Acknowledgements

The idea for an exhibition on the Arctic originated with Mary Allodi, Assistant Curator of the Canadiana Department. Her help and guidance, together with that of Donald Webster, Curator, and Janet Holmes, Karen Haslan, Betty Minaker, and Carol Baum, have been essential to the project. Joan Winearls of the Robarts Library advised on map sources. Joe MacInnis lent us two photographs of the Breadalbane as she was discovered on the ocean floor in the summer of 1980.

This checklist of the exhibition has been produced by Carol Baum, with the advice of Jean Lightfoot of ROM Publications. The Photography Department provided the visuals, essential to the aide memoire of a display in which the pictures tell the story. To all I am most grateful.

H.de P.

Notes

The works in the exhibition, unless otherwise noted, are from the Sigmund Samuel Collection of the Royal Ontario Museum. Pictures are measured in millimetres, height preceding width. Separate prints or watercolours have accession numbers, whereas books, pamphlets, or newspaper clippings are not numbered.

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Introduction

Expeditions of discovery in the North American Arctic have long been a subject of fascination. Over the centuries, writers and artists have endeavoured to describe to the general public the trials and triumphs of exploration in this part of the world. Both the desire for faster trade routes to the East via a northwest passage, and a strong need to explore unknown regions for reasons of national pride and territorial gain, provided the main motives for the British expeditions.

This exhibition is composed, for the most part, of prints, watercolours, and rare books in the Sigmund Samuel Collection of the Royal Ontario Museum. The strength of the pictorial material on display relates to the 19th century voyages, with some references to the earlier expeditions of Hearne, Phipps, Cook, and Mackenzie. Renewal of British interest in seeking a trade route following the end of the Napoleonic Wars, is marked by the appearance of the familiar names of arctic explorers Ross, Parry,and Franklin.

The most concentrated period of exploratory activity in the north relates to the many searches for Sir John Franklin's lost expedition of 1845. These dramatic searches, by ship and by sledge, are illustrated in the many colourful prints published at the time. The explorations of the men who sought Franklin resulted in the discovery of a northwest passage, although the route was too impractical to be of commercial use. The charting of most of the coastline and islands of the north was another great achievement of the early explorers. In the works on display, the artists record a visual history of the North, and also convey a sense of the beauties, the dangers, and the tragedies inherent in the saga of the Arctic.

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THE PLAN
OF ADMIRAL
for the discovery
SOUTH SEA

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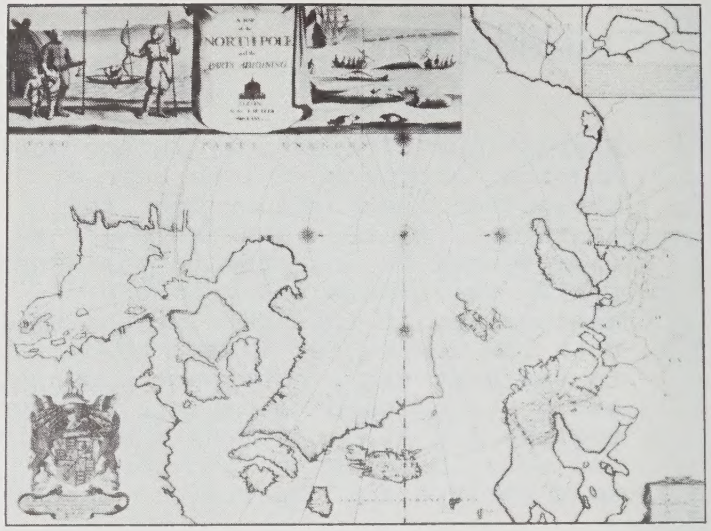
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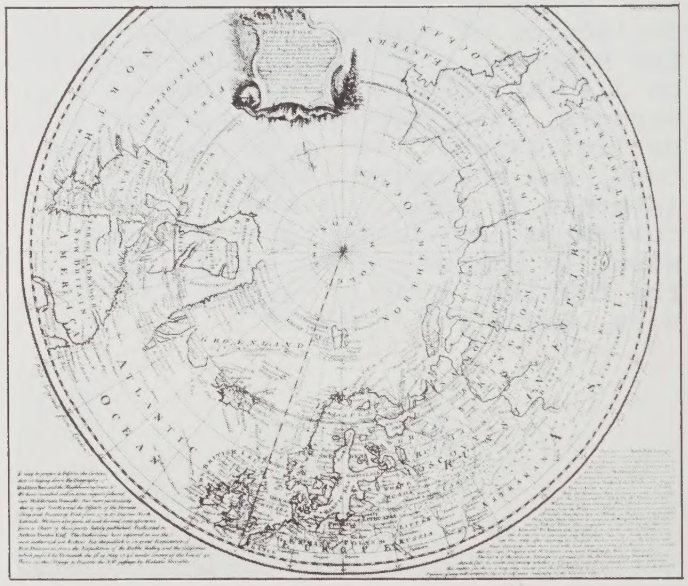
ATLANTIC
OCEAN

1 Henry Hudson. The Celebrated and Unfortunate Navigator

Lithograph, with watercolour (243 x 362), after a painting by F. Davignon. Published by Lewis & Brown, New York, c. 1850.

A nineteenth century print reconstructs the fate of the controversial Henry Hudson, whose crew rebelled and left Hudson, his young son, and a few loyal friends to die in the waters he discovered. The date is incorrectly recorded in the title, as the action occurred June 22, 1611. Baffin, the pilot for this voyage of Hudson -- which was seeking a route to the East -- was later to help prove there was no western outlet from Hudson Bay.

948.276.3

2 The Plan of Sayling for the discovery of a Passage into the South Sea, 1631, 1632

Engraving (304 x 389) from The Dangerous Voyage of Capt. Thomas James. Second Edition. London: Payne, 1740. (First Edition, 1633)

James, a rival of Luke Fox in the search for a northwest passage in 1631, explored the southern shores of Hudson Bay and gave his name to James Bay.

3 A Map of the North Pole and the Parts Adjoining...by M. Pitt.

Engraving, with watercolour (460 x 585). From The English Atlas, Oxford, 1680.

Although this map shows Greenland strangely divided, it doesn't indicate much possibility of a northwest passage to Japan and China as was boldy and hopefully suggested by a contemporary version of Champlain's map of Canada, published in 1677.

958.36.2

4 A Correct Draught of the North Pole and of all the Countries hitherto discovered...by Eman: Bowen.

Engraving (384 x 464). From Navignatium atque Itineratium Bibliotheca...by John Harris. Vol.II. London: Woodward, etc., 1748.

An extensive text refers to the explorations of English navigators and the probable existence of a northwest passage.

Also mentioned is the 1746 voyage sponsored by Arthur Dobbs. The mapmakers were currently awaiting news of a successful conclusion to Dobbs's quest for a route to the East.

954.170.2

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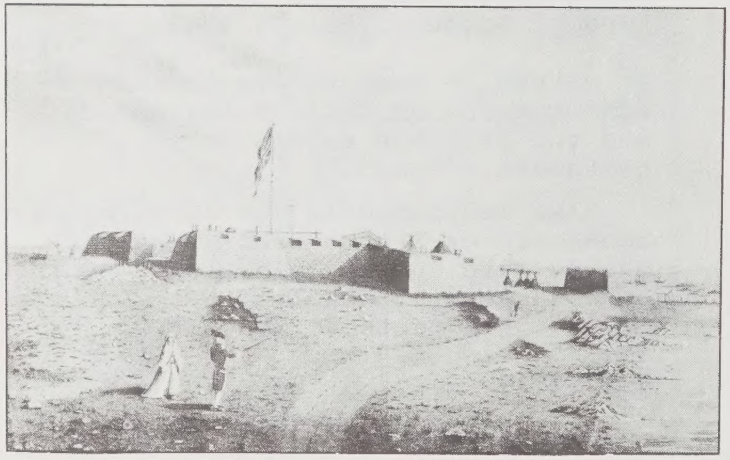

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5 Chart of the coast where a North West Passage was attempted...in the years 1746 & 1747...by Henry Ellis.

Engraving with watercolour (595 x 474) by J. Mynde. Published for Henry Ellis by Laurie & Whittle, London, 1794.

The expedition described was financed by Arthur Dobbs, an Irish member of Parliament, and other private subscribers to whom the map is dedicated. Henry Ellis was the agent for the proprietors, and also the hydrographer, surveyor, and mineralogist on the voyage which explored the west side of Hudson Bay and Wager Bay.

960.259.2

6 A South West View of Prince of Wales's Fort, Hudson Bay

Etching (107 x 158) by Wise, after a sketch by Samuel Hearne. Illustration from European Mag. Published by J. Sewell, Cornhill, March 1st, 1797.

From this fort Samuel Hearne set off on November 6, 1769, "under the salute of seven cannon", for his epic journey overland to the Arctic Ocean. Although he did not discover any copper mines on his travels, he was the first European to map the Coppermine River, which flows into the Arctic Ocean.

Private collection

7 A Winter View in the Athapuscow Lake

Etching (206 x 344) by J. Saunders after a sketch by Samuel Hearne, 1771. Illustration from A Journey from Prince of Wales's Fort in Hudson's Bay to the Northern Ocean ... by Samuel Hearne. London: Cadell & Davies, 1795.

Hearne describes the northern shores of the lake as a jumble of rocks and hills, whereas the south side was level and smooth. The well-treed islands and the surrounding waters abounded in deer, beaver, and fish such as pike, trout, and perch.

8 Esquimaux Indians of the Coast of Labrador

Etching (218 x 162) by J. Chapman, after a drawing by W. Garret based on a description by a Moravian Missionary. Published by G. Jones, London, 1812.

In 1771 the Moravian Brethren established their first Canadian mission in Labrador; by 1800 they had three Labrador stations.

Private collection

The Phipps Expedition

Captain Constantine Phipps was sent to the Arctic in 1773 to discover how far navigation was possible towards the North Pole. Although imprisoned by ice for ten days in August, the vessels were suddenly released, and Phipps hastened back to England. This voyage provided the first real sea experience for one young midshipman aboard H.M.S. Carcass -- Horatio Nelson -- who was destined to become the most famous commander of the British navy.

John Clevely the Younger (1747-1786), draughtsman on the expedition, was awarded a prize for his drawings which were later engraved and published in Phipps's book, A Voyage Toward the North Pole Undertaken by His Majesty's Command, 1773, published in London in 1774.

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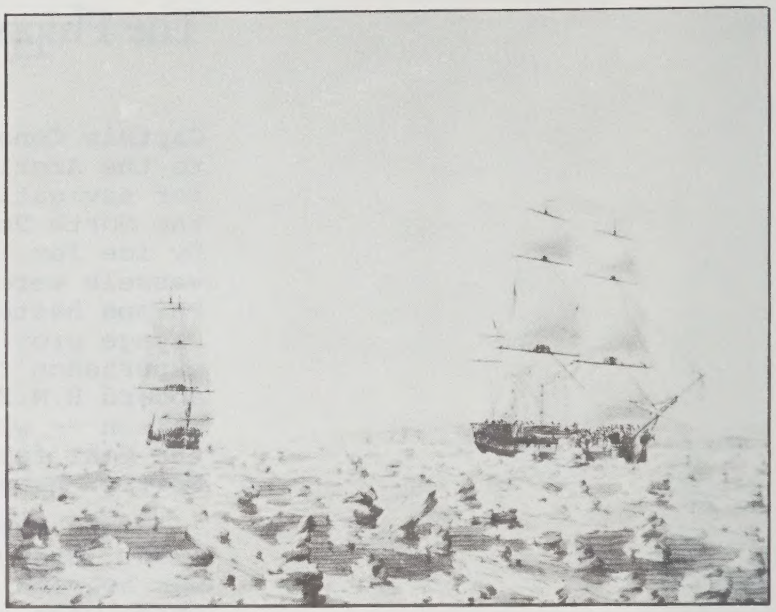

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9 H.M.Ships RACEHORSE and CARCASS at Anchor in an Ice Field, and the Ships' Company Playing on the Ice, July 31, 1773

Watercolour, pen and ink (368 x 467), by John Clevely II.

A variant of this composition is in the Baldwin Collection, Metropolitan Toronto Library. Another version, signed and dated, is in the Victoria & Albert Museum.

962.65.5

10 H.M.Ships RACEHORSE and CARCASS Lodged in the Ice and the Ships' Company Hauling Launches on August 7, 1773

Watercolour, pen and ink (365 x 463), by John Clevely II.

A watercolour, signed by Clevely, of the same composition but with figure variations is in the Baldwin Collection, Metropolitan Toronto Library.

962.65.4

11 H.M.Ships RACEHORSE and CARCASS Under Full Sail, Forcing Through The Ice

Watercolour, pen and ink (367 x 462), by John Clevely II.

962.65.3

Cook and the Western Arctic

Captain James Cook left England for his third and last voyage in 1776 to seek, with H.M. Ships Resolution and Discovery, a northwest passage from the direction of the Pacific Ocean. In the summer of 1778 he charted the shores of what is now British Columbia and Alaska, thereby determining that there was no break in the coastline for a route eastward. Similarly, no entrance could be found through the ice pack in Bering Strait or beyond. His furthest Arctic limit reached was Icy Cape, from which he turned south. He was killed in Hawaii the following year.

Although Cook's voyage did not produce the much longed-for route, his charts were a valuable addition to the knowledge of the North Pacific, and his remedies for treating scurvy were also an aid to later explorers.

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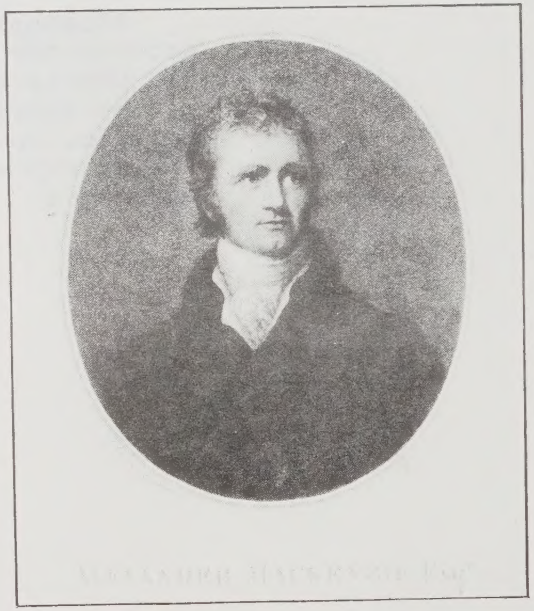

12 Prince William Sound, Gulf of Alaska

Grey wash (203 x 481) by John Webber, c. 1778.

John Webber (1752-92) was draughtsman on Cook's voyage, 1776-80. His views were published as engravings in Cook's Voyages, 1791.

957.261

13 The Narta, or sledge for burdens, in Kamchatka

Aquatint with watercolour (274 x 408), after a sketch by John Webber. Published by Boydell & Co., London, 1809. Illustration from Views in the South Seas... London: Boydell, 1808 [sic].

A Russian post at Kamchatka, on the Bering Strait, was the point from which dispatches could be sent overland to Europe.

955.130.4

14 The RESOLUTION beating through the ice with the DISCOVERY in the most eminent danger in the distance

Aquatint with watercolour (288 x 315), after a sketch by John Webber. Published by Boydell & Co., London, 1809. Illustration from Views in the South Seas...London: Boydell, 1808 [sic].

The damage caused to the Discovery while caught in this ice floe prompted Cook's decision to cancel any further attempt in 1778 to seek a northwest passage.

962.61

15 Alexander Mackenzie, Esq.

Etching (121 x 102) by P. Condé, after a painting by Thomas Lawrence. Frontispiece for Voyages from Montreal...to the Frozen and Pacific Oceans in the years 1789 and 1793... by Alexander Mackenzie. London: Cadell & Davies, 1801.

Mackenzie discovered the great river that now bears his name. By following the river to its mouth, Mackenzie was the second European, after Hearne, to reach the Arctic Ocean from the North American continent.

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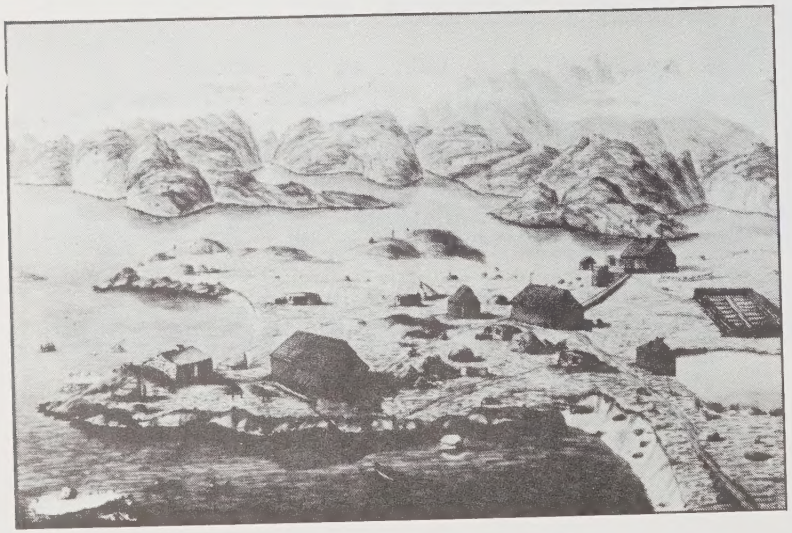

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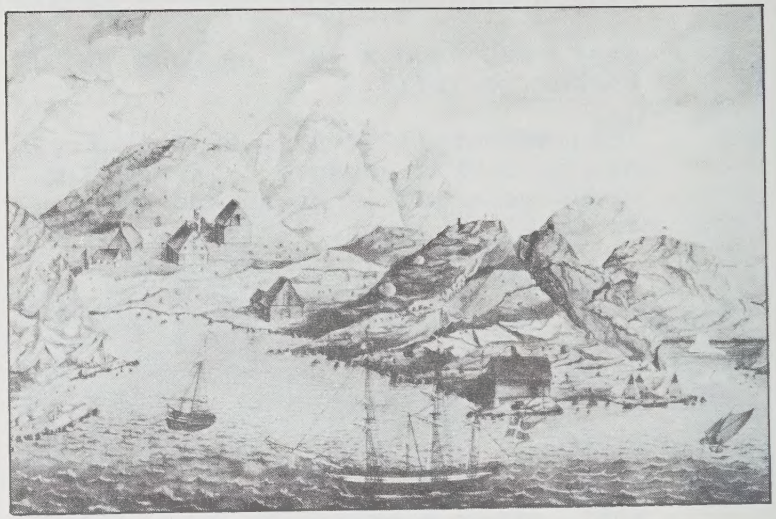

16 Danish Arctic Settlement at Disco Island

Watercolour, gouache and ink, (222 x 336).

957.192.3

Disco, one of a group of islands off the coast of Greenland, was a major stop for most of the British expeditions en route to the eastern Arctic. Here they could collect final supplies, and send their last dispatches back to Britain. The views were sketched about 1820 by an anonymous artist.

17 Danish Arctic Settlement at Disco Island

Watercolour, gouache and ink, (219 x 336).

957.192.4

18 Danish Arctic Settlement at Disco Island

Watercolour, gouache and ink, (241 x 352).

957.192.5

Ross, Parry and Franklin

Early Admiralty Voyages

1818-1827

At the beginning of the 19th century, little was known of North America's Arctic shore and its islands, except for parts of Baffin Island, the isolated river mouths reached by Hearne and Mackenzie, and Cook's Icy Cape in the west. Between 1818 and 1859 most of this unknown archipelago was to be discovered by British seamen under the direction of the Admiralty.

Two exploratory expeditions were sent out in 1818 to the eastern Arctic, both returning that season. John Ross, accompanied by young Edward Parry, went west of Greenland, but while sailing into Smith, Jones, and Lancaster Sounds, Ross unfortunately ordered the ships to turn back on the brink of new discoveries.

The next year Parry was promoted to Captain and led three expeditions from 1819 to 1825, during which he discovered Wellington Channel, Melville Island, and Prince Regent Inlet.

Franklin, who had participated in the other northern expedition of 1818, was chosen to lead an overland survey of the Arctic coast via the Coppermine River. With this assignment and another of 1825-27, Franklin charted a total of 1800 miles of coastline, thus ensuring his importance in Arctic history.

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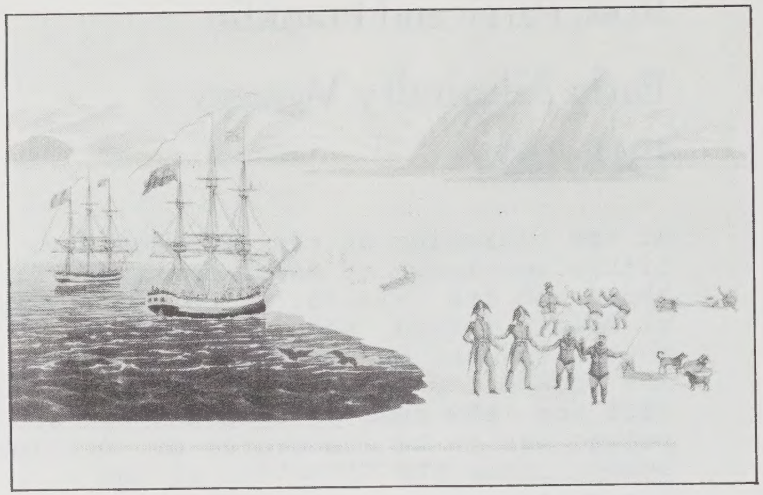

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19 First Communication with the natives of Prince Regents Bay. Drawn by John Sackhouse and presented to Captain Ross, August 10, 1818

Aquatint and outline etching printed in colours, with added watercolour details (212 x 393). Published by John Murray, London, 1819. Illustration from A Voyage of Discovery...for the purpose of exploring Baffin's Bay, and inquiring into the probability of a North-West Passage, by John Ross. London: Murray, 1819.

The Inuit artist, who accompanied the expedition as an interpreter, can be seen in the background wearing a beaver hat. Gifts such as looking-glasses, knives and beads were presented at this meeting, and in exchange the British were given sea unicorn's horns, sea-horse teeth, and locally-made knives.

20 The Crews of H.M.S. HECLA and GRIPER cutting into Winter Harbour, Sept. 26, 1819

Aquatint and outline etching (129 x 202). Engraved by W. Westall after a sketch by Lt. Beechey. Published by John Murray, London, 1821. Illustration from Journal of a Voyage for the Discovery of a North-West Passage...under the orders of William Edward Parry...London: Murray, 1821.

The scene indicates clearly one of the methods used to secure the ships in the ice for the winter.

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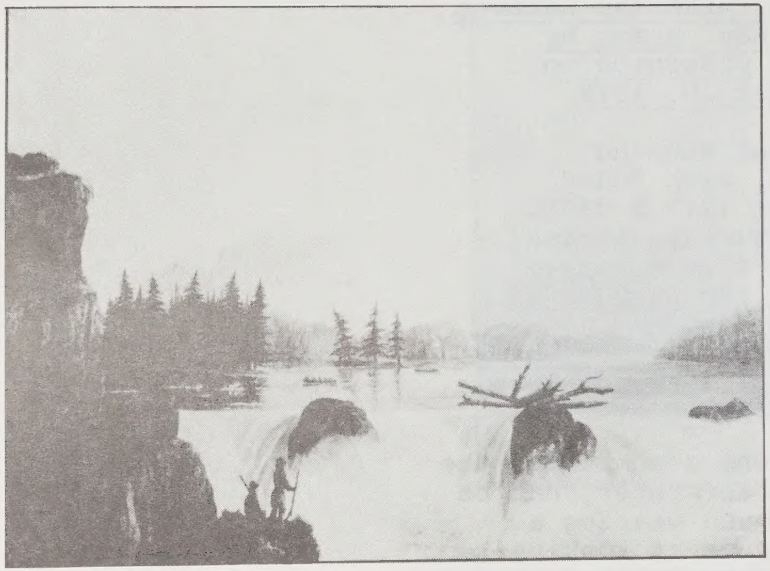

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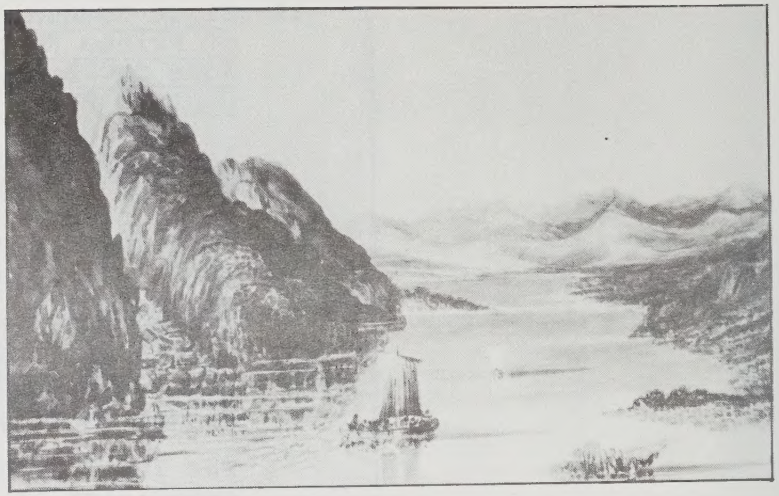

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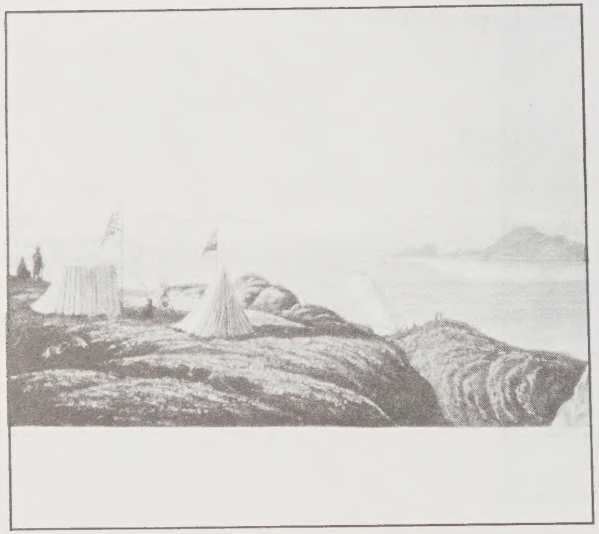

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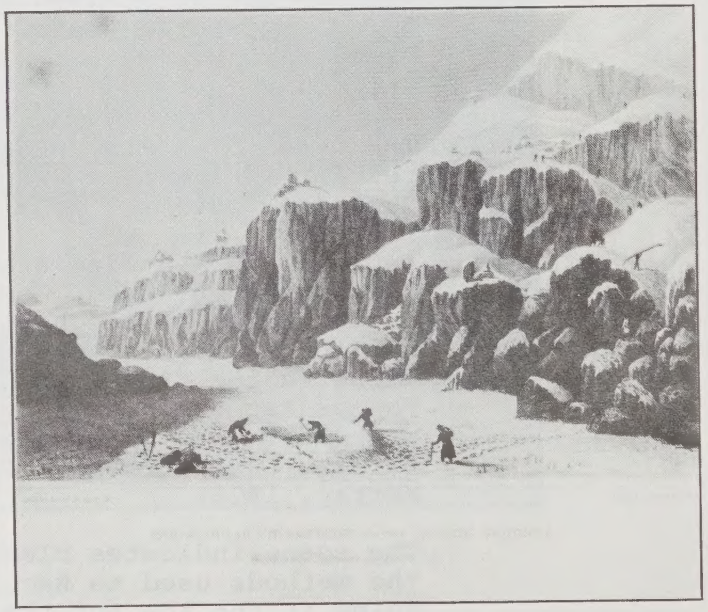

21 View of part of the mountain fall, Slave River, and canoes of the expedition in the distance, July,1820

Watercolour over pencil (210 x 305), by George Back.

In 1820, after Captain John Franklin and midshipman George Back had wintered at Cumberland House, they travelled by way of the Athabasca River and Lake toward the Coppermine River. In July they were joined on the Slave River by John Richardson and Robert Hood, who were following them with supplies and equipment.

969.145

22 View of the Arctic Sea, from the mouth of the Copper Mine River, Midnight, July 20, 1821

Aquatint with watercolour (131 x 200). Engraved by Edward Finden after a sketch by Lt. Back. Published by John Murray, London, 1823. Illustration from Narrative of a Journey to the shores of the Polar Sea...by John Franklin. London: Murray, 1823.

Lt. George Back, an accomplished artist who accompanied Franklin on his expedition up the Coppermine River, also joined the 1825-27 trip to the Mackenzie River.

Back later led his own exploring expeditions to Great Fish River and to the Foxe Basin area in the 1830s, after which he was knighted.

23 Baillie's Bay, Arctic Sound

Watercolour over pencil (116 x 189), by E.P., 1846.

This view, which may have been copied from on-the-spot sketches by either Robert Hood or George Back, depicts the two canoes of the Franklin overland expedition as they explored the Arctic coast from the mouth of the Coppermine eastward. On June 14, 1821, they entered a deep arm of the Arctic Sound. Franklin later named this waterway Baillie's Cove, in honour of a relative of Robert Hood. Hood was murdered by an Iroquois member of the party in October, 1821.

957.18.2

24 Preparing an encampment on the barren grounds, and gathering "tripe de roche",&c. Sept.16,1821

Etching (142 x 250) by Edward Finden after a sketch by Lt. Back. Published by John Murray, 1823. Illustration from Narrative of a Journey to the shores of the Polar Sea...by John Franklin. London: Murray, 1823.

Franklin writes that his party of hunters had seen some deer that morning, but had failed to obtain any. " In consequence of this want of success we had no breakfast, and but a scanty supper; but we allayed the pangs of hunger, by eating pieces of singed hide. A little "tripe de roche" (lichen) was also obtained."

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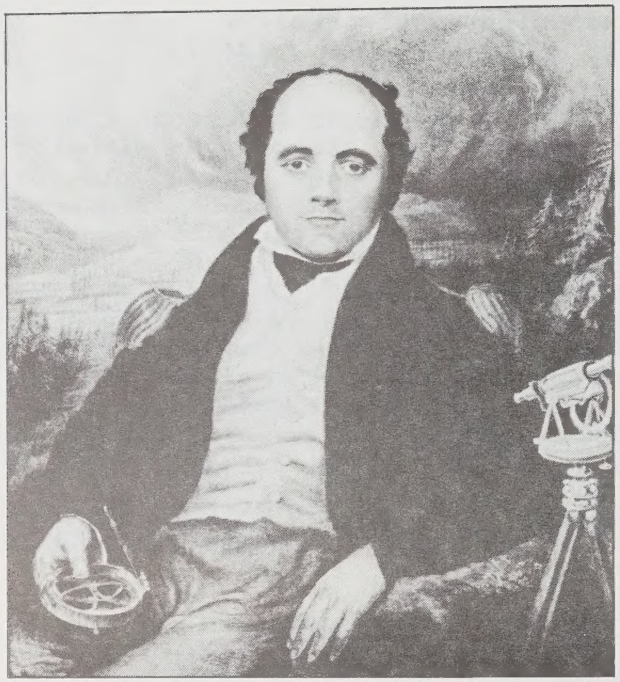

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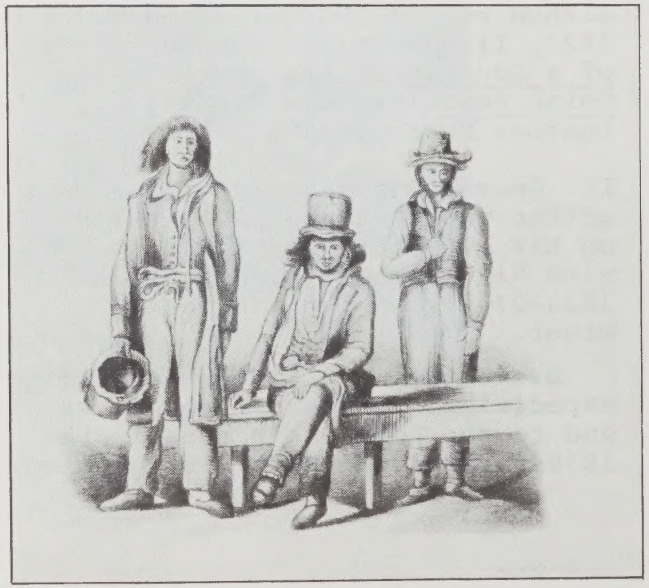

25 Captain Franklin, R.N.,F.R.S., Commander of the Land Arctic Expedition, with Fort Enterprise in the background

Etching with watercolour (200 x 168). Engraved by F.C. Lewis after a painting by G.R. Lewis. Published by Hurst and Robinson, London, January 1, 1824.

This portrait commemorates Franklin's overland journey from the mouth of the Coppermine River to Hudson Bay during the years 1819-22. The expedition surveyed the routes taken, made extensive scientific observations, and built Fort Enterprise at Winter Lake.

970.21.1

26 Discoveries of Capts. Ross, Parry & Franklin, in the Arctic Regions, in 1818,1819,1820,1821 & 1822

Engraved map with watercolour (303 x 444). Source unknown.

958.236.4

27 Interior of Eskimaux Snow-Hut, Winter Island, 1822

Aquatint and line etching (238 x 190). Engraved by Edward Finden after a sketch by Captain Lyon. Illustration from Journal of a Second Voyage...under the orders of Captain William Edward Parry... London: Murray, 1824.

Parry notes in the accompanying text that the women in the igloos sat at the sides of their beds with their domestic articles around them. In addition to the children, the female dogs were given space on the beds-- an indication of their importance.

Private collection

28 The Canadian Voyageurs of Captain Franklin's Canoe

Watercolour and pencil (187 x 212). Probably after an illustration by Captain Basil Hall in his Forty Etchings..., published in London and Edinburgh, 1830.

Basil Hall depicted three of Franklin's 14 voyageurs, who are identified as François Forcier, Enfant La Vallée (seated), and the steersman Malouin, who had accompanied Franklin on his trip from Fort William to Montreal. The artist met Franklin as he was returning from his 1825-27 overland expedition.

967.308.2

Captain John Ross

1829-1833

Although the Admiralty had withdrawn for the time being its support for expeditions to seek a northwest passage, John Ross was able to find private support. With the help of distiller Felix Booth, he outfitted the Victory as a steam side-wheeler, and set off with his nephew, James Clark Ross, who had gained his northern experience with Edward Parry.

The steam engine proved hopeless and was abandoned, but the expedition spent no less than four winters in the Arctic. The Rosses and their crew were eventually rescued by whalers, who informed the explorers that they had been given up for dead two years previously. This courageous voyage produced useful scientific knowledge, not the least of which was the documentation of practical tactics for survival in the unforgiving North.

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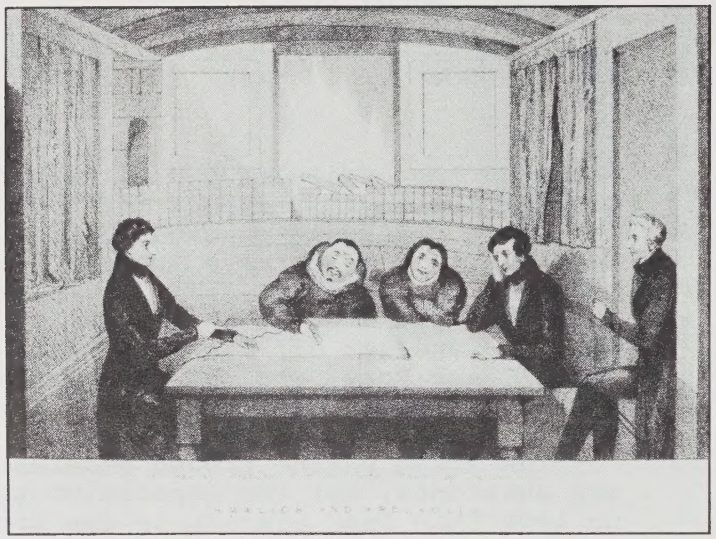

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29 Ikmalick and Apelagliu

Lithograph (81 x 128) by J.Brandard after a sketch by Captain Ross. Printed by Graf & Soret. Illustration from Narrative of a Second Voyage in search of a North-West Passage... by Sir John Ross. London: Webster, 1835.

Ikmalick and a friend are shown in the cabin of the Victory on January 12, 1830, sketching a map of the west coast of the Gulf of Boothia for Captain Ross and two officers. A tall and powerful leader, Ikmalick was described by his fellow Inuit as the best hydrographer among them.

Private collection

30 Umingmak. Commander J.C. Ross killing a musk bull

Lithograph (92 x 152) by J. Brandard after a sketch by Captain Ross. Printed by Graf & Soret. Illustration from Narrative of a Second Voyage in search of a North-West Passage... by Sir John Ross. London: Webster, 1835.

Commander James Clark Ross, nephew of Sir John Ross, is seen behind the rock at the left. He had taken refuge there after his first shot had merely wounded the musk-ox. Ross and the Inuit hunters hadn't eaten for eighteen hours before this successful hunt which took place on April 28, 1830.

Private collection

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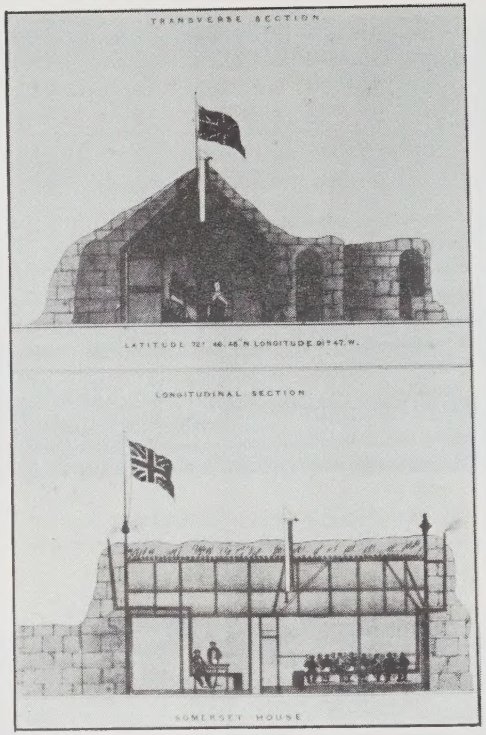


32

31 Poyettak, Kakikagiu and Aknalua

Lithograph (116 x 103)with water-colour by J. Brandard, after a sketch by Captain Ross. Printed by Graf & Soret. Illustration from Appendix to the Narrative of a Second Voyage...by Sir John Ross. London: Webster, 1935.

Captain Ross has sketched Kakikagiu standing between her two husbands. Aknalua was her favourite, and Ross notes that the less handsome Poyettak had to hunt for food for all three of them.

Private collection

32 Felix Harbour

Etching with watercolour (100 x 152). Engraved by W. Radclyffe after a sketch by J. Ross. Illustration from Narrative of a Second Voyage in search of a North-West Passage... by Sir John Ross. London: Webster, 1835.

Felix Harbour is situated at the north end of Lord Mayor's Bay, on the west side of the Gulf of Boothia. Here the Rosses wintered in 1829-31.

Private collection

33 Somerset House

Lithograph (210 x 128) after a sketch by J. Ross. Printed by Graf & Soret. Illustration from Narrative of a Second Voyage in search of a North-West Passage... by Sir John Ross. London: Webster, 1835.

This building, constructed of wood and ice, was the living quarters of the crew of the Victory during their fourth winter in the Arctic. It was situated on Somerset Island at Fury Point, the site of Parry's wreck left there in 1825. Ross and his men, who had abandoned the Victory, set out in boats from the Fury for Baffin Bay. They were picked up in Lancaster Sound by the whaler Isabella, and thus returned to England.

Renewed Interest in a Northern Route

In the 1840s, more than a decade after the early Admiralty voyages by Ross, Parry, and Franklin were completed, interest was revived in the search for a northwest shipping route. Hudson's Bay Company explorers Peter Dease and Thomas Simpson had surveyed much of the Arctic coastline; others had mapped the mainland while seeking practical supply and trade routes. But it was the successful voyage of James Clark Ross in the Antarctic, 1839-43, that prompted the British to renew their quest for a northwest passage.

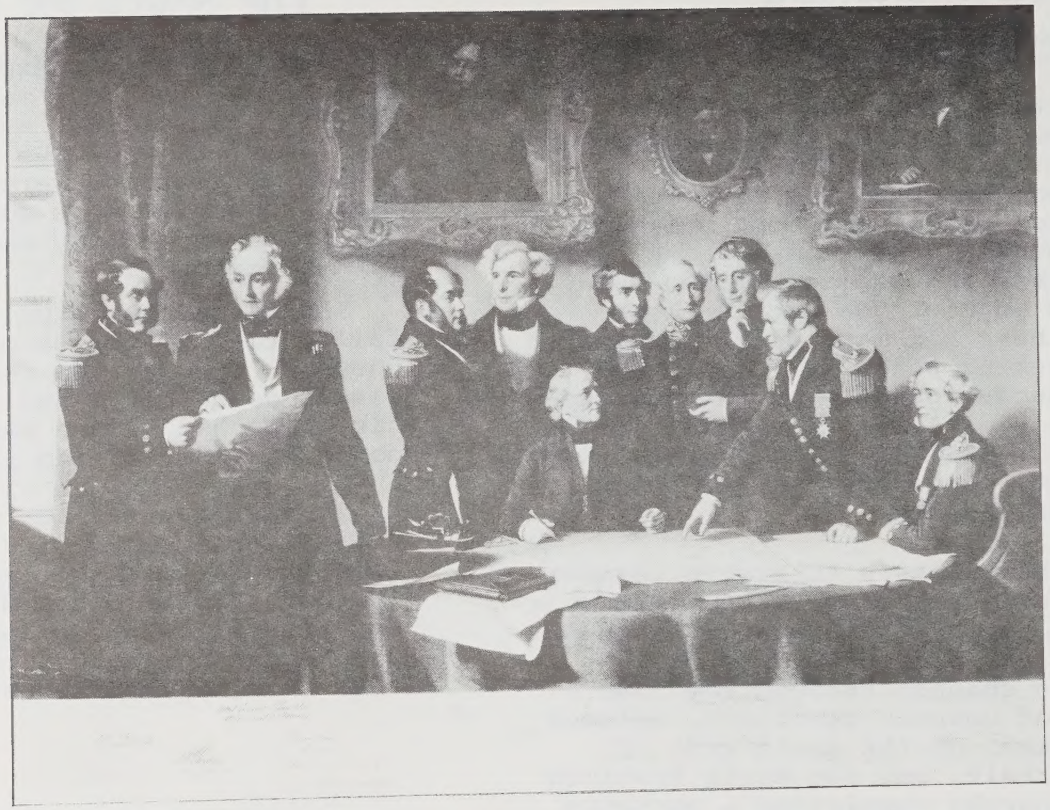
In 1845, Ross's Antarctic vessels, the Erebus and Terror, were refitted and Sir John Franklin was given their command. His orders were to seek a navigable channel through the last section of unknown territory, between Cape Walker, on the south side of Barrow Strait, and the North American coast, thereby completing a northern route from sea to sea.

The Search for Franklin

By 1847 concern was expressed when contact had not been made with the Franklin expedition, as it was known that supplies would be running out. Admiralty searches were proposed, and help and advice were sought from the Hudson's Bay Company and experienced Arctic explorers.

The first search parties of 1848-49 failed to find traces of the missing vessels. Nobody knew that Franklin had sailed down Peel Sound in 1846, and his ships had become beset in ice north of King William Island.

It wasn't until the discovery in 1859 of the record at Victory Point that the fate of the expedition was learned. Franklin had died in 1847, and the following spring the remaining crew began a march to the mainland that ended in starvation and death.



34 The Arctic Council discussing the plan of search for Sir John Franklin

Etching, with watercolour (495 x 716). Engraved by James Scott after a painting by Stephen Pearce, 1851. Published by H. Graves & Co., London, 1853.

Ten of the most famous British explorers of the day were invited in 1847 to advise on the search for Franklin. Although not an official body, their reports led to the expeditions of Ross, and of Richardson and Rae,in 1848.

The group portrait was commissioned by John Barrow, Admiralty secretary, and Pearce executed separate studies of most of the subjects before painting the composite.

956.27.2

35

36a

36b

35 Captain James Clark Ross

Etching (365 x 281) by Henry Cook, after a painting by E. Wildman. Published by Colnaghi & Puckle, London, 1840.

James Clark Ross (1800-62), who received his early arctic training with Parry, accompanied his uncle, Sir John Ross, on the Booth expedition of 1829-33. Having learned from the Inuit their method of sledge travel, his overland explorations led to the discovery of the north magnetic pole on June 1, 1831.

From 1839 to 1843 James Ross commanded a successful expedition to the Antarctic.

In 1848 he returned to the Arctic with H.M. Ships Enterprise and Investigator, on one of the first searching voyages for Franklin.

977.4.4

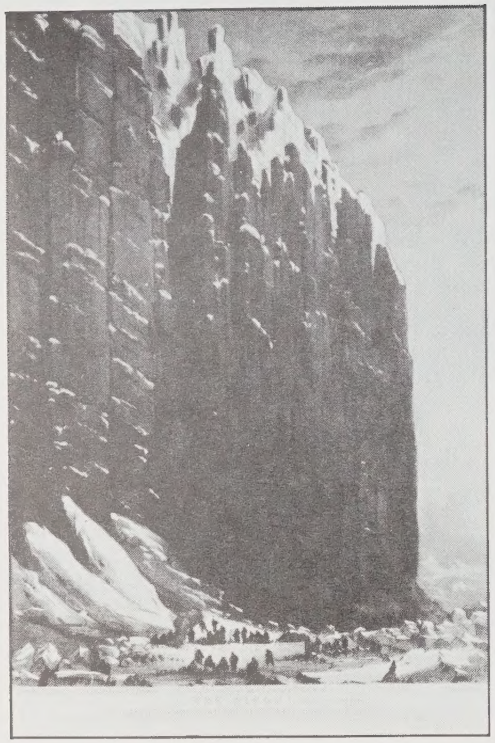
36 Lantern slides of Arctic subjects

Paintings on glass (172 x 173, sight) by an unidentified artist.

These mid-19th century lantern slides reflect the popular demand for images of the frozen north. The views were most probably inspired by printed illustrations of arctic expeditions.

970.191.6a&b

37



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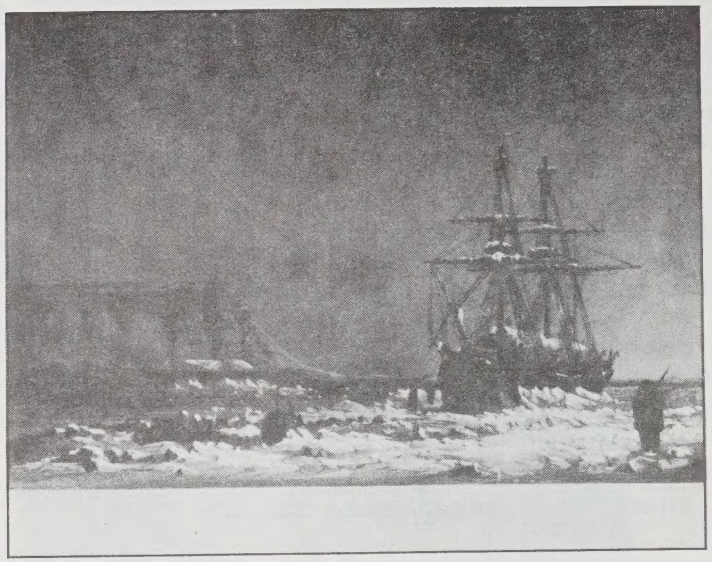

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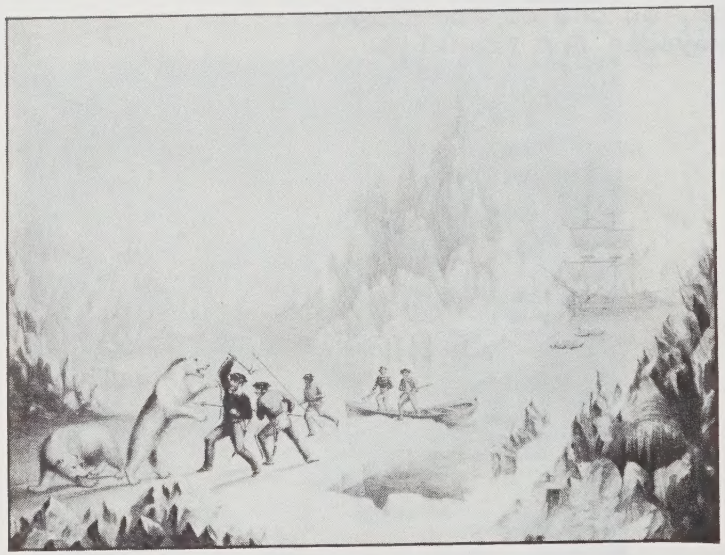


37 The Bivouac. (Cape Seppings)

Tint-stone lithograph with water-colour details (244 x 171). Drawn on stone by Charles Haghe after a sketch by Lt. W.H. Browne. Published by Ackermann & Co., 1850. Illustration from Ten Coloured Views taken during The Arctic Expedition...drawn by W.H. Browne ...London: Ackermann, 1850.

This bivouac, or temporary encampment, is described by Browne as being set up by a party under command of himself and Lt. Robinson. They are shown at dinner on the ice in May, 1848, after making a deposit of provisions for the use of a sledge expedition.

Browne served under Sir James Ross on board H.M.S. Enterprise in search of Franklin.

960x211.11a

38 Noon in Mid-Winter at Point Leopold

Tint-stone lithograph (160 x 235) by Charles Haghe after a sketch by Lt. W.H. Browne. Published by Ackermann & Co., 1850. Illustration from Ten Coloured Views taken during The Arctic Expedition... drawn by W.H.Browne...London: Ackermann, 1850.

H.M.Ships Enterprise and Investigator under Sir James Ross spent the winter of 1848-49 at Point Leopold on Somerset Island where Browne took this view at noon in December. Ice prevented these first Franklin searching parties from going further west in the summer of 1849, and they returned to England in the autumn.

960x211.11b

39 The Arctic Expedition in Search of Sir John Franklin

Etching, printed in oil colours with wood-blocks (149 x 200), by George Baxter, London, 1850.

This small print probably depicts an incident with polar bears that occurred during a searching expedition under Sir John Ross in May, 1849. Baxter's works were extremely popular during the Victorian era because of their topical and often sentimental subject matter.

DEPARTURE OF THE TRAVELLING PARTIES.

Editors Portfolio

IN the morning of the 7th [illegible] Sledge left for home with the Island with a view to pass a night [illegible] Capt Hatton & Lieut. Hamilton with twelve men & four Sledges started at the same time in order to depot provisions as far as possible on the line of route to Melville Island

Mr Edgar with 1 Sledge & 10 men was the 2nd Sledge party accompanied the above officers to assist in drawing the Sledge a stage forward

Lieut Mr Aulay & Wales with a lightly equipped party finishes the Examination of the South Coast of Cornwallis Isld & returns to Capt Hatton & Hanby

Hardly had we gone above a Sledges length from Ships ere Cheers were the highest possible spirits they commenced their laborious march

---

We gladly insert the following extracts from a Sledge journal kept by an Officer during the absence with one of the late travelling parties —

Oct 7th 7 A.M. — Having stowed Sledges with provisions pork and pemmican Bully with Tea and Cocoa left the Ship Cheered — Ice full passage Difficult to [illegible]

[illegible] the Compliment

6 P.M. — Struck Tent and Light refreshment snacking Party split by Brass Pot Tea not heard as thought of the hour when Mr Mc Lure Tent Pot Provisional as Heavy Sledge Stage & Encampment Look to the bottle & bag — Kept Cheered as usual although Cold & Comfortless Turn'd

11 P.M. — Dreaming of Golly Watermelon as we made off thought of Childhoods Enjoyable rejoicing to Home & Sole

Oct 8th — Awoke beautiful Hare & Cocoa and Conversation Hard & Stoke and smoke — Mem. Arrived — digested little by digging

---

The Mild here waves in consequence of the Pack having become solid in one which might have been remedied had not the parents been already used for food —

CONSOLATION TO A CAPTIVE FOX

Sir Reynard lik thy reputation
Thy Life it was not worth a fig
Now art better off than ever before
Thy Pelt were then like a shred of Leg

ARCTIC THEATRICALS

THE Pet and Royal Edwards on Thursday Evening with the Persons of the principal personages in their Suites

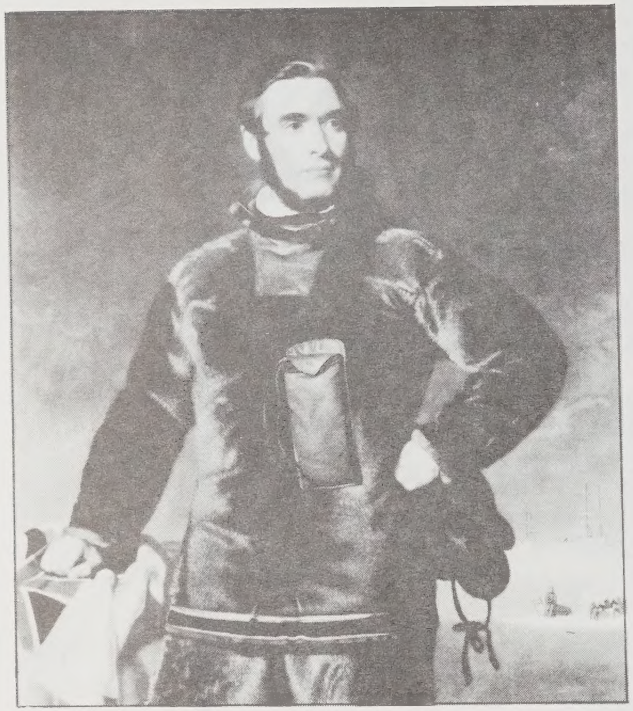
The performance consisted of a series of songs very [illegible] Vocalists and a pathetic recitation when we are sadly informed as to many of the Gentlemen's to be put on requisition that [illegible] by their Wives by [illegible] [illegible] [illegible]

40 Illustrated Arctic News

Pages (471 x 295, sight, each page) from Facsimile of the Illustrated Arctic News published on board H.M.S. RESOLUTE...in search of the expedition under Sir John Franklin... Lt. Sherard Osborn and George F. McDougall, editors. London: Ackermann, 1852.

These pages are from the first of five numbers published on board the Resolute during the long winter months between October 30,1850, and March 14, 1851. The editors refer to another Arctic periodical, The Aurora Borealis, written by the officers of the Assistance and Intrepid, wintering in the same area that year.

41



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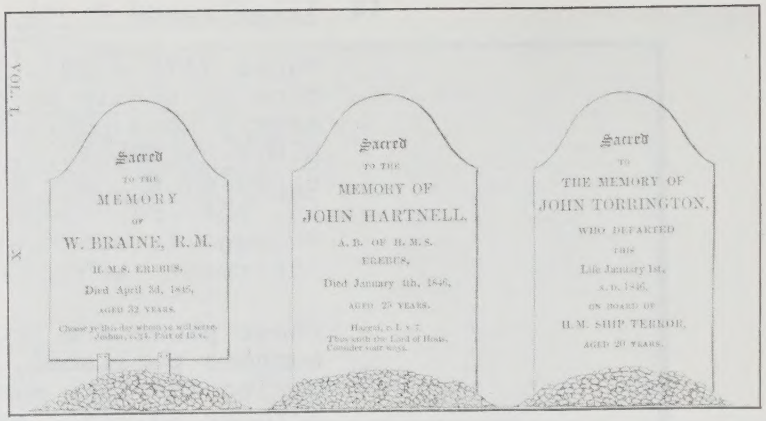
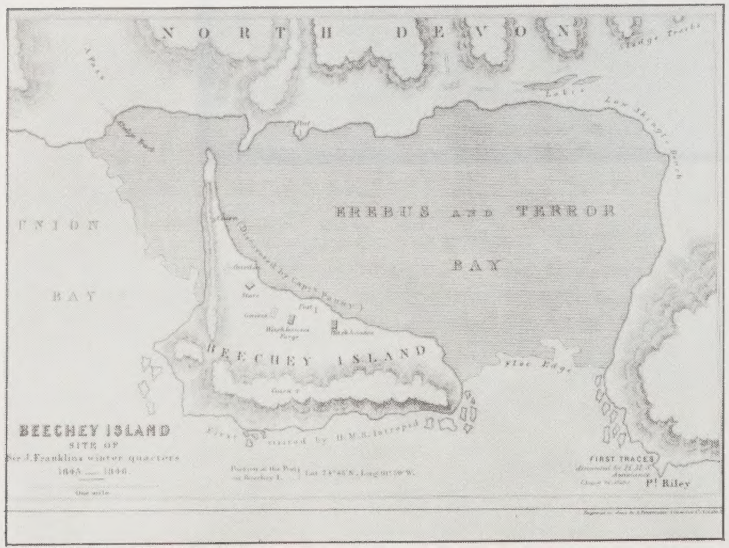

Sacred
TO THE
MEMORY
OF
W. BRAINE, R.M.
H.M.S. EREBUS,
Died April 3d, 1846,
AGED 32 YEARS.
Sacred
TO THE
MEMORY OF
JOHN HARTNELL,
A.B. OF H.M.S.
EREBUS,
Died January 4th, 1846,
AGED 25 YEARS.
Sacred
TO
THE MEMORY OF
JOHN TORRINGTON,
WHO DEPARTED
THIS
Life January 1st,
A.D. 1846,
ON BOARD OF
H.M. SHIP TERROR,
AGED 20 YEARS.

42


NORTH DEVON
UNION
BAY
EREBUS AND TERROR
BAY
BEECHEY ISLAND
BEECHEY ISLAND
SITE OF
Sir J. Franklin's winter quarters
1845 — 1846.
FIRST TRACES
P! Riley

44

41 William Penny

Mezzotint with watercolour details (425 x 345). Engraved by James Scott after a painting by Stephen Pearce. Published by Henry Graves & Co., London, 1853.

Penny, a whaling captain, tried unsuccessfully in 1847 to find traces of Franklin while on a whaling voyage to Lancaster Sound. In 1850-51 Penny was sent by the Admiralty, in command of H.M.Ships Lady Franklin and Sophia to search Jones Sound, Wellington Channel, Cape Walker and beyond. He joined Captain Austin's ships in late August, 1850, at Beechey Island, where evidence of Franklin's expedition had been discovered.

970.21.2

42 Map of Beechey Island

Lithograph, with watercolour (110 x 164). Drawn on stone by A. Petermann, Camden. Illustration from Papers and Despatches [sic] relating to the Arctic Searching Expeditions of 1850-51. London: Rivington, 1851.

This map accompanies a published account of William Penny's dispatches addressed to the Secretary of the Admiralty, and written from Assistance Harbour, Cornwallis Island, April 12, 1851. The site of the 1846 graves, plus wash-houses, cairns, a forge, and a sign post, proved these were Franklin's first winter headquarters.

43 Sketch of epitaphs of three men from the Franklin Expedition

Lithographic illustration (60 x 138) from Journal of a Voyage in Baffin's Bay and Barrow Straits... under the command of Mr. William Penny, by Peter Sutherland. Vol II. London: Longman &c., 1852.

After Penny heard of the traces of Franklin's expedition discovered at Beechey Island by men of the Intrepid, he led a search party to examine the island on August 26,1850. There they found the remains of a stone hut surrounded by numerous articles such as empty tins, pieces of rope, and an 1844 newspaper. The next day the graves of the three men, who had died in January and April, 1846, were discovered.

44 A Flower Study, with Assistance Harbour in the background

Chromolithograph with watercolour details (147 x 102). Drawn on stone by J. Coventry after a sketch by C.S. Spooner. Printed by M. & N. Hanhart. Illustration from Journal of a Voyage in Baffin's Bay and Barrow Straits...under the command of Mr. William Penny, by Peter Sutherland. Vol.I. London: Longman &c., 1852.

45 Sir Robert John Le Mesurier McClure

Mezzotint (430x344) by J. Scott after a painting by Stephen Pearce, c.1860. Proof before letters.

McClure, captain of the Investigator in the search for John Franklin, entered Arctic waters from the Pacific in 1850. After spending three winters caught by ice near Banks Island, he and his men were rescued by a sledge party from the Resolute and returned to England by the eastern route. Despite an overland journey of 160 miles, and the help of their rescuers, McClure's expedition claimed discovery of a northwest passage.

962.106.11

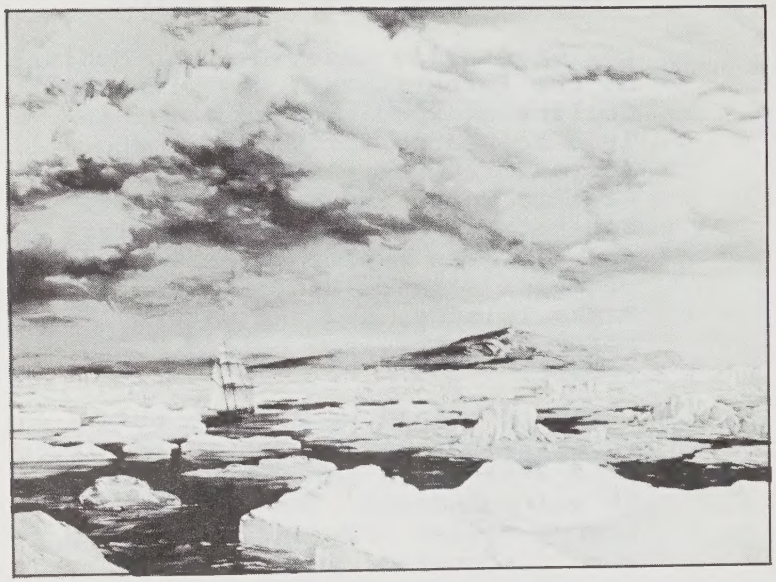
The Cresswell Set of Prints

Lt. Cresswell, under Captain McClure of the Investigator, was with the Collinson expedition sent out in 1850 to search for Franklin and for a northwest passage via the Pacific Ocean and Bering Strait. Separated from Collinson, McClure and his crew explored the Prince of Wales Strait, Victoria and Banks Islands, and the waters north of Banks, now called McClure Strait.

Their trials were many; the Investigator was frozen in the ice from 1851-53 in Mercy Bay, where it was abandoned. The starving and scurvy-ridden crew and their ship were discovered, just in time, by a sledge party from Captain Henry Kellett's Resolute. The rescue of the crew overland to the Resolute and later to other vessels for passage to Britain, enabled them to claim completion of the first northwest passage from sea to sea, although the journey had not been accomplished entirely by sail.

Cresswell's sketches of experiences on board H.M.S. Investigator, and of the sledge journeys of the crew, were reproduced in a fine set of lithographs, many of which are illustrated here.

46



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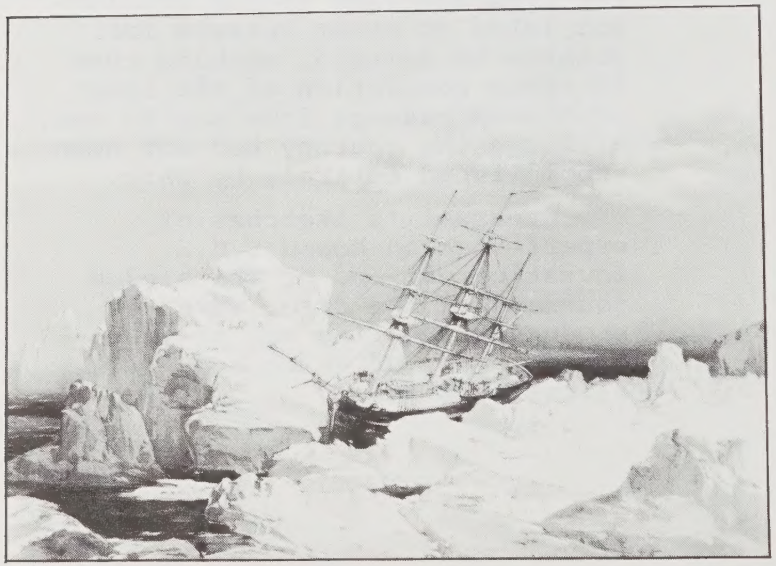


46 First Discovery of land by H.M.S. INVESTIGATOR September 6, 1850

Tint-stone lithograph (299 x 304) by W. Simpson after a painting by Lt.S. Gurney Cresswell. Published by Day & Son, London, 1854.

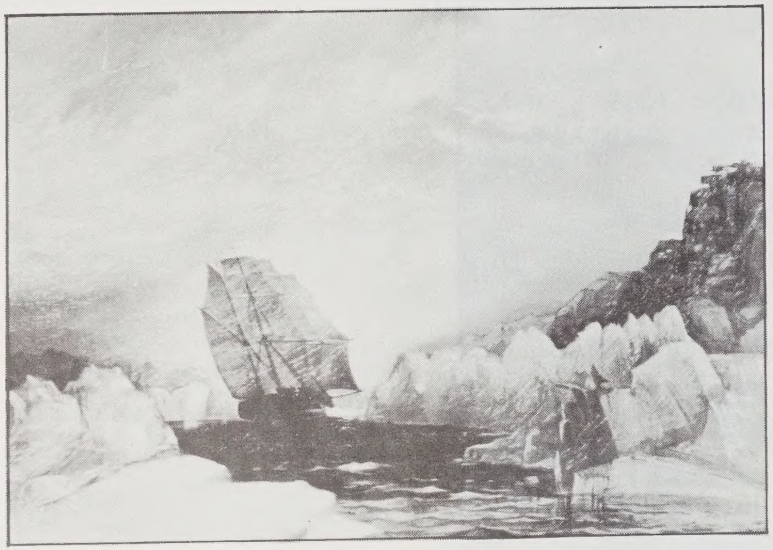
954.21A

47 Critical Position of H.M.S. INVESTIGATOR on the north coast of Baring Island, August 20th, 1851

Tint-stone lithograph with water-colour details (305 x 420).Drawn on stone by W. Simpson after a painting by Lt.S. Gurney Cresswell. Published by Day & Son, London, 1854.

954.21D

48



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51

48 H.M.S. INVESTIGATOR running through a narrow channel in a snow storm, between grounded and packed ice, September 23rd, 1851

Tint-stone lithograph with water-colour details (288 x 412). Drawn on stone by W. Simpson after a painting by Lt. S. Gurney Cresswell. Published by Day & Son, London, 1854.

954.21E

49 Melville Island from Banks' Land

Tint-stone lithograph (312 x 408) by W. Simpson after a painting by Lt. S. Gurney Cresswell. Published by Day & Son, London, 1854.

954.21F

50 Sledge Party leaving H.M.S. INVESTIGATOR in Mercy Bay, under command of Lieutenant Gurney Cresswell, April 15th, 1853

Tint-stone lithograph with water-colour details (315 x 404). Drawn on stone by Lt.S. Gurney Cresswell. Published by Day & Son, London, 1854.

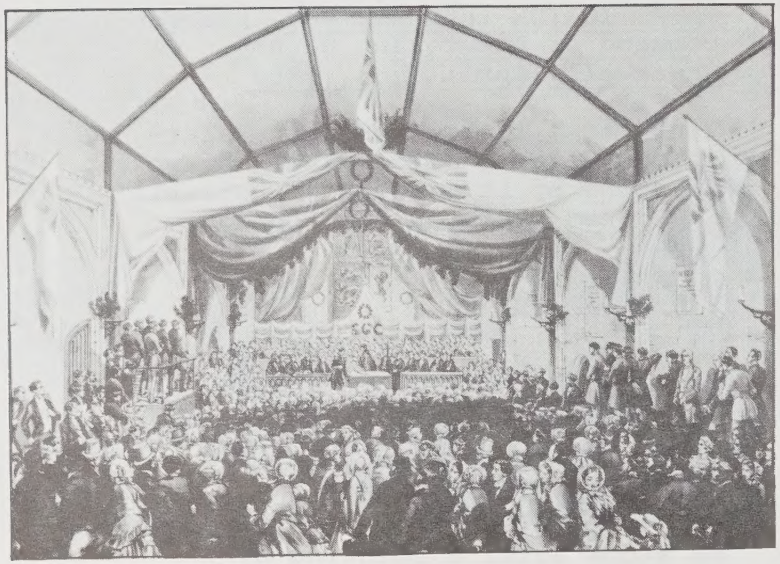
954.21G

51 Sledging over hummocky ice, April, 1853

Tint-stone lithograph with water-colour details (319 x 409). Drawn on stone after a painting by Lt. S. Gurney Cresswell. Published by Day & Son, London, 1854.

954.21H

52



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52 Presentation address by the mayor of King's Lynn to Samuel Gurney Cresswell on his return from the Arctic Regions

Tint-stone lithograph with water-colour (259 x 386). Drawn on stone by W. Ladbrooke. Published by Day & Sons, Thew & Son, and Ackermann & Co., London, c.1853.

Lt. Cresswell and the sickly portion of the crew of the Investigator were sent back to England with dispatches in 1853 on board the Phoenix under Captain Inglefield. The rest of the crew remained in the Arctic for another season. At a gala reception at his home town in Norfolk, Cresswell was feted as the first person to have traversed the northwest passage from ocean to ocean.

959x40.4

53 H.M.S. PHOENIX with her consorts, the DILIGENCE and BREADALBANE, among ice-burgs off Disco Island

Tint-stone lithograph with water-colour details (425 x 709), after a painting by E.A. Inglefield.

Edward Augustus Inglefield commanded the Isabel in 1852 and the Phoenix in 1853-54, in search for the Franklin expedition. In this view he shows the Phoenix towing the Diligence and Breadalbane in a heavy sea, narrowly escaping collision with surrounding icebergs.

957.55.2

54 Perilous situation of H.M.S. INVESTIGATOR, while wintering in the pack, 1850-51

Tint-stone lithograph with watercolour details (420 x 713), after a painting by E.A. Inglefield.

Lt. S.G. Cresswell of the Investigator carried Captain McClure's dispatches to England on board the Phoenix, under command of the artist, Inglefield. McClure's account of the incident in this view stated, "On the 8th October our perplexities terminated with a nip that lifted the vessel afoot, and heeled her 4 degrees to port, in consequence of a large tongue getting beneath her, in which position we quietly remained".

957.55.1

55 H.M.S. PHOENIX and the BREADALBANE at the moment when the latter was crushed and sunk

Tint-stone lithograph with watercolour details (428 x 709), after a painting by E.A. Inglefield.

The underwater wreck of the Breadalbane was discovered during the summer of 1980, off Beechey Island, by Dr. Joseph MacInnis of Toronto.

957.55.4

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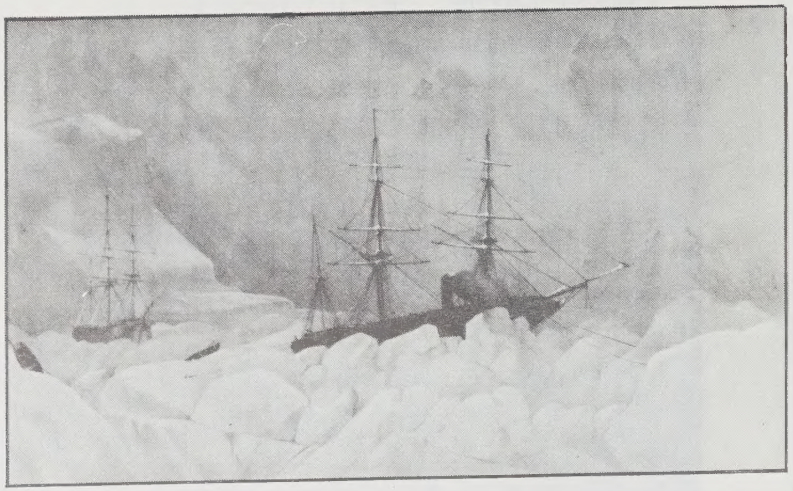

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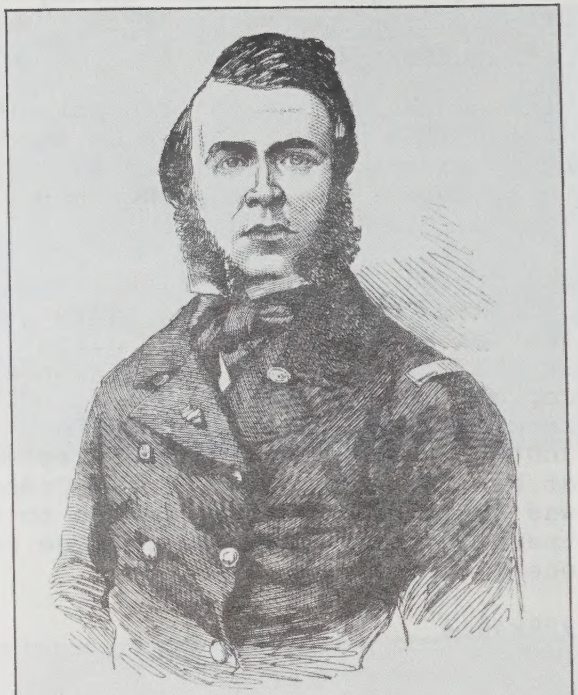
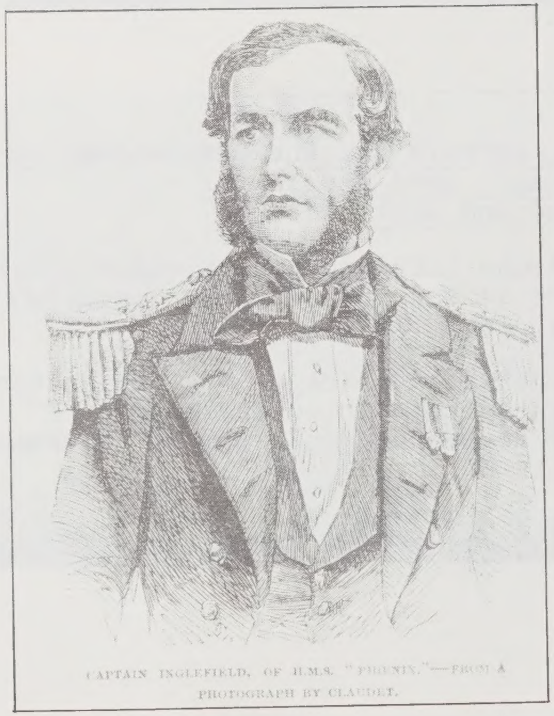


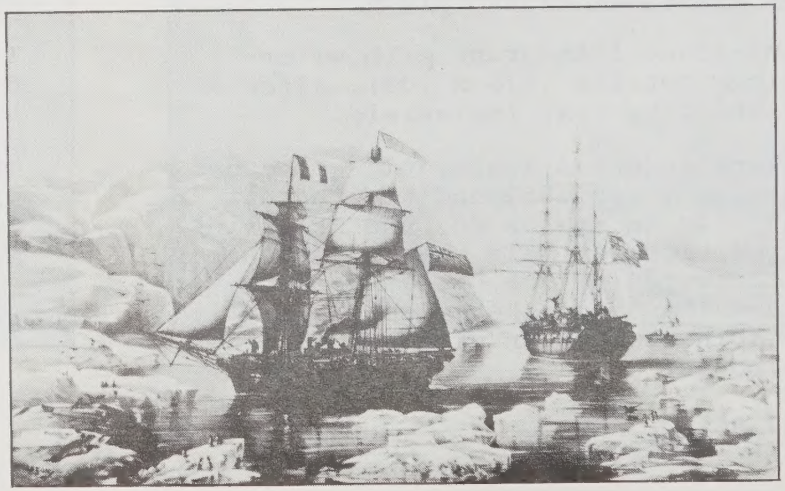
THE LATE LIEUT. BELLOT.—FROM A PHOTOGRAPH BY CLAUDET.

57



CAPTAIN INGLEFIELD, OF H.M.S. "PHŒNIX."—FROM A PHOTOGRAPH BY CLAUDET.

58



56 Critical position of H.M.S. PHOENIX off Cape Riley, 18 August, 1853

Tint-stone lithograph with watercolour details (424 x 708), after a painting by E.A. Inglefield.

The Phoenix , after being severely nipped by an extensive field of ice, was torn from her moorings, although they consisted of two cables and six hawsers. During the same gale, Lt. Joseph-René Bellot, while travelling with dispatches for Captain Belcher, was carried out to sea on an ice floe and drowned. In his honour, Inglefield dedicated this print to the French Emperor.

957.55.3

57 Portraits of Captain Inglefield and Lt. Bellot

Newspaper illustrations (approx. 100 x 70) after photographs by Claudet. From the Illustrated London News, October, 1853, accompanying accounts of Bellot's untimely death.

58 The PRINCE ALBERT at Beechey Island. Captain Belcher's NORTH STAR hoists the French and English flags in honour of Lt. Bellot

Tint-stone lithograph with watercolour details (372 x 610). Printed by Lemercier, Paris, after a drawing by the late Lt. Bellot.

Joseph-René Bellot, a young French naval officer, offered his services to Lady Franklin in the search for the Franklin expedition. He served as second in command aboard the Prince Albert, 1851-52; and on the Phoenix, under Inglefield, in 1853. After Bellot's drowning in 1853, the Royal Geographical Society raised a fund for a monument to him and for the relief of his family.

955.214

A Selection of Prints from the May Set

In 1852 a squadron of five ships was sent out under Sir Edward Belcher to carry out the Admiralty's final search for Franklin. Belcher's orders were to cross the Atlantic and, after leaving the North Star as anchor supply ship at Beechey Island, two of the vessels were to search Wellington Channel in the north, while the other two searched the Melville Island area in the west.

Lt. May vividly recorded scenes from his experiences on board the Assistance, commanded by Belcher. Accompanied by the Pioneer under Lt. Sherard Osborn, these two ships carried out the search into Wellington Channel. It was a sledge party from the Resolute, taking part in the western search, that succeeded in rescuing the crew of the Investigator in 1853.

The four exploring ships of Belcher's squadron, as well as McClure's Investigator, were all abandoned in the ice in 1854, and the surviving crew members of these five ships returned to England in the North Star and two other supply ships.

The attractive lithographs shown here are from A Series of Fourteen Sketches... by Commander Walter W. May, published May 1, 1855, by Day and Son, London.

59

60

59 The arctic squadron in Lievely Harbour, Disco Island

Tint-stone lithograph with water-colour details (187 x 283). Drawn on stone by Needham after a sketch by W.W. May. Published by Day & Son, London, 1855.

En route to the Arctic in the spring of 1852, the Belcher expedition stopped at Disco where Lt. May noted, "...we found Lievly [sic] an unusually snug harbour, with a small settlement of Danes and Esquimaux".

960.60.6

60 Loss of the M'LELLAN, American whaling barque, in 1852

Tint-stone lithograph with watercolour details (234 x 304). Drawn on stone by T.G. Sutton after a sketch by W.W. May. Published by Day & Son, London, 1855.

The M'Lellan, seen at the far right, was the first of the whalers to winter in the Davis Strait region. She had anchored broadside to the floe, rather than cutting a slip into the ice, and thus was crushed when the ice moved together. Lt. May wrote, "The sketch was taken when the men were deserting the wreck; some were launching their boats to a place of safety. Boxes, beds, casks, clothes of every description, were scattered about the floe. It formed a most animating scene, and made a capital subject for a picture."

960.60.5

61

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62

64

61 H.M. Ships ASSISTANCE and PIONEER in winter quarters. Returning Daylight.

Tint-stone lithograph with watercolour details (204 x 307), after a sketch by W.W. May. Published by Day & Son, London, 1855.

Lt. May wrote, "This Plate is intended to represent a curious effect of the power of the moonlight before the return of the sun... on a clear day in the end of January."

960.60.7

62 Division of sledges passing Cape Lady Franklin, 1853

Tint-stone lithograph with water-colour details (207 x 303). Drawn on stone by T.G. Dutton after a sketch by W.W. May. Published by Day & Son, London, 1855.

On March 10, 1853, a party was sent to lay out a large depot on the Cape. This sketch represents perpendicular cliffs of ice, from 60 to 70 feet high, which stretched for ten miles along the north shore of Bathurst Land. One party of six sledges under Captain Richards travelled for 80 days and covered about 800 miles.

960.60.4

63 Sledges in a fresh fair wind, going over hummocky ice

Tint-stone lithograph with water-colour details (187 x 285). Drawn on stone by J. Needham, after a sketch by W.W. May. Published by Day & Son, London, 1855.

"Occasionally while travelling we were fortunate enough to obtain a fair wind to assist us along... under sail." (From Lt. May's "Description of Plates".)

960.60.2

64 Encamping for the night

Tint-stone lithograph with water-colour details (175 x 284). Drawn on stone by J. Needham after a sketch by W.W. May. Published by Day & Son, London, 1855.

The pitching of tents, cooking, and settling in for the night had to be accomplished quickly, before the cold had time to take hold of the travellers.

960.60.1

65

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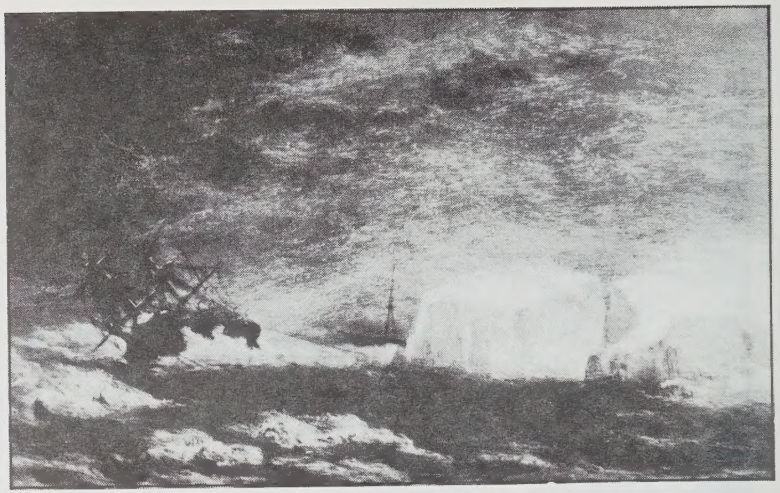

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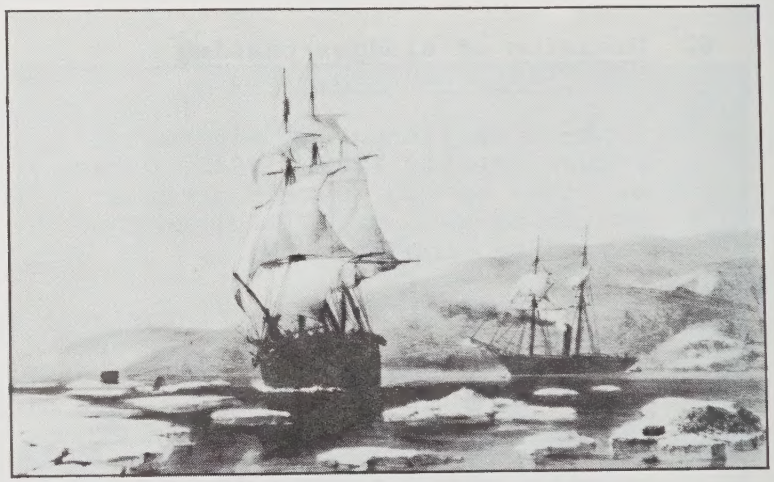

65 Sledge party returning through the water during the month of July

Tint-stone lithograph (176 x 286) by J. Needham after a sketch by W.W. May. Published by Day & Son, London, 1855.

Lt. May commented, "Travelling during summer, when the water is on the floe, is by far the worst of all -- having to go all day through water a little above freezing point -- sometimes up to one's knees..."

960.60.3

66 H.M.S. ASSISTANCE, in tow of the PIONEER steamship, passing John Barrow Mount, north of Wellington Channel, 1853

Tint-stone lithograph with water-colour details (175 x 297). Drawn on stone by T.G. Dutton after a sketch by W.W. May. Published by Day & Son, London, 1855.

This sketch, taken on a calm evening lit up by the never-setting sun, shows a table mountain named after the Secretary of the Admiralty, and situated on the east side of Queen's Channel.

960.60.8

67 Perilous position of H.M. Ships ASSISTANCE and PIONEER, evening of 12 October, 1853, in Disaster Bay

Tint-stone lithograph with water-colour details (175 x 284). Drawn on stone by T.G. Dutton after a sketch by W.W. May. Published by Day & Son, London, 1855.

While wintering at Cape Majendie in the Wellington Channel, a heavy gale almost sank two ships of the Belcher expedition.

960.60.9

68 H.M. Ships ASSISTANCE and PIONEER breaking out of winter quarters, summer of 1854

Tint-stone lithograph with water-colour details (175 x 299). Drawn on stone by T.G. Dutton after a sketch by W.W. May. Published by Day & Son, London, 1855.

According to Lt. May," About six in the evening the ice about the ship began to move...at about twelve the fog suddenly rose, and showed us that we were liberated -- domestic offices, bear-skins drying, dirt heaps, washed clothes, &c., were all floating away, each on their own piece of ice."

960.60.10

69

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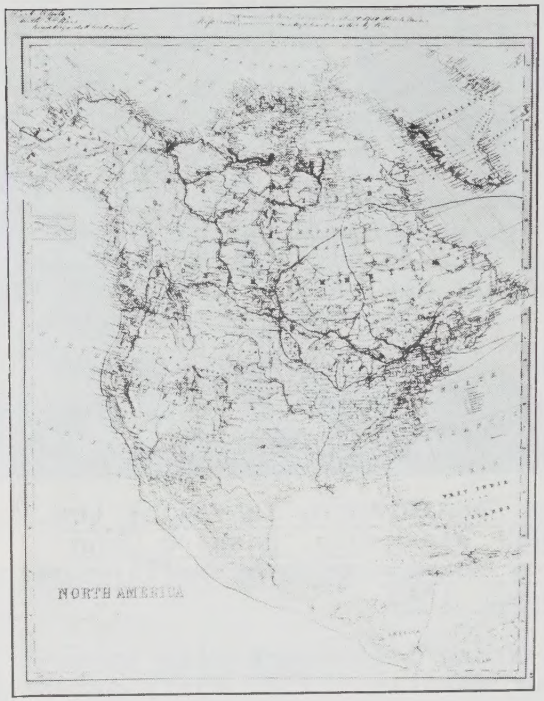


Further Searches for Franklin

69 Franklin Relics Brought by Dr. Rae

Tint-stone lithograph (299 x 175) after a sketch by W.W. May. Published by Day & Son, London, 1855.

In 1854, Dr. John Rae, a surgeon and explorer with the Hudson's Bay Company, learned from the Inuit of Boothia the first news of the sad fate of the Franklin expedition after it had left Beechey Island. He also purchased from the Inuit various articles belonging to Franklin and his men, some of which are shown in May's illustration.

955.44.1M

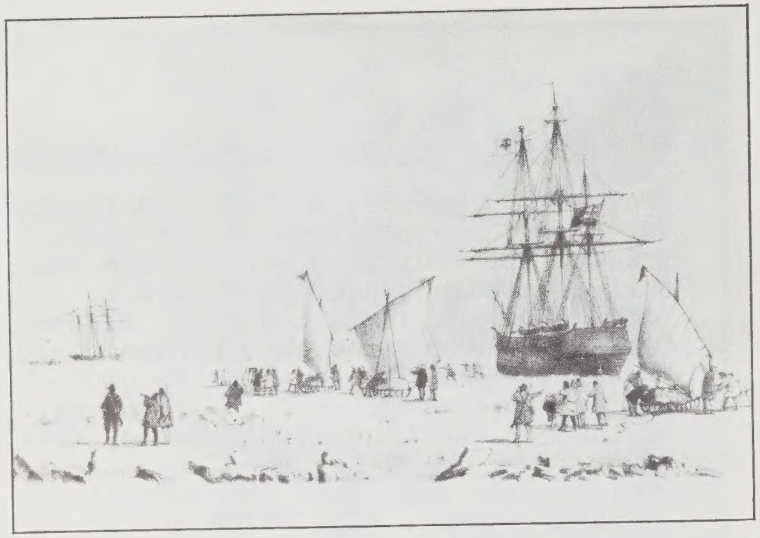
70 Map of North America by Keith Johnston

Engraving, printed in blue and black, with added watercolour (573 x 442). Manuscript additions by Dr. John Rae. Printed and engraved by W. & A.K. Johnston, and published by W. Blackwood & Sons, Edinburgh & London. Possibly from The royal atlas of modern geography...by A.K. Johnston. Edinburgh and London: Blackwood, 1861.

This map is inscribed by explorer Dr. John Rae to Mr. Adam White of the Zoological Department of the British Museum. The travels of Rae are traced in ink with a single line, and his discoveries are indicated by double lines. The inscription states that Rae's discoveries amount to "about 1750 statute miles". Part of Rae's remarkable success on his long arctic expeditions between 1846 and 1854 was due to his ability to live off the land by hunting and fishing.

958.233.3

71



72

73

71 Abandonment of the RESOLUTE and INTREPID, May 15, 1854

Tint-stone lithograph with water-colour details (106 x 165). Lithograph by M.& N. Hanhart after a sketch by G.F. McDougall. Illustration from The Eventful Voyage of H.M. Discovery Ship RESOLUTE to the Arctic Regions... by G.F. McDougall. London: Longman, etc., 1857.

This view shows the two vessels of the Belcher squadron that were abandoned in the Barrow Strait area. The volume also illustrates the Resolute entering Portsmouth, England, flying the Stars and Stripes, as she was being returned to the British by the Americans.

72 The Visit of Her Majesty Queen Victoria to the Arctic Ship RESOLUTE -- December 16, 1856.

Etching, with watercolour details (554 x 870). Engraved by G. Zobel, after a painting by W. Simpson. Published by Colnaghi & Co., London, 1859.

The Queen and Prince Albert are seen being received on board the Resolute, Stars and Stripes flying, attended by dignitaries, aides and sailors.

The American government refitted the abandoned ship which was rescued by an American whaler after she had drifted into Baffin Bay in 1855, and presented her to the British Admiralty. When the Resolute was broken up years later, an oak table made from her timbers was sent to the President of the United States. This table can now be seen in the White House.

955.145.12

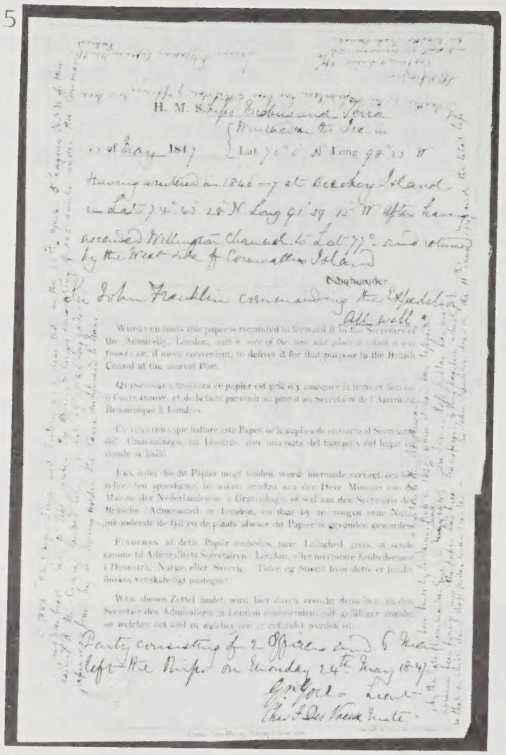
73 Life in the Brig, Second Winter

Etching (106 x 151). Drawn and engraved by J. McGoffin and C. Schussele. Printed by J.M. Butler. Illustration from Arctic Explorations in the years 1853, '54, '55, by Elisha Kent Kane. Volume I. Philadelphia: Childs & Peterson, 1856.

The cold and discomforts of crowded winter quarters are evident in this rare interior scene aboard the brig Advance. Dr. Kane was commander of this second American expedition sponsored by New York merchant, Henry Grinnell. After two terrible winters in unknown waters north of Smith Sound, Kane and his crew abandoned their ship and made their way to Upernavik on the coast of Greenland.

The first Grinnell expedition was commanded by Lt. Edwin J. De Haven, with Kane on board as ship's surgeon and naturalist.

75



H. M. S. Ships Erebus and Terror
(Whitebait to Sea in
23 of May 184[illegible] Lat 70° 5' N Long 98° 23' W
having arrived on 1846 — at Beechey Island
in Lat 74° 43' 28" N Long 91° 39' 15" W after having
navigated Wellington Channel to Lat 77° and returning
by the West side of Cornwallis Island

Commanding the Expedition.

All well.

Whosoever finds this paper is requested to forward it to the Secretary of the Admiralty, London, with a note of the time and place at which it was found; or, if more convenient, to deliver it for that purpose to the British Consul at the nearest Port.

Quiconque trouvera ce papier est prié d'y envoyer la note et lieu où il l'aura trouvé, et de le faire parvenir au plutôt au Secrétaire de l'Amirauté Britannique à Londres.

Ce trovarete questo Foglio, se la supplica di mandarlo al Segretario dell' Ammiragliato, in Londra, con una nota del tempo e del luogo dove si fallo.

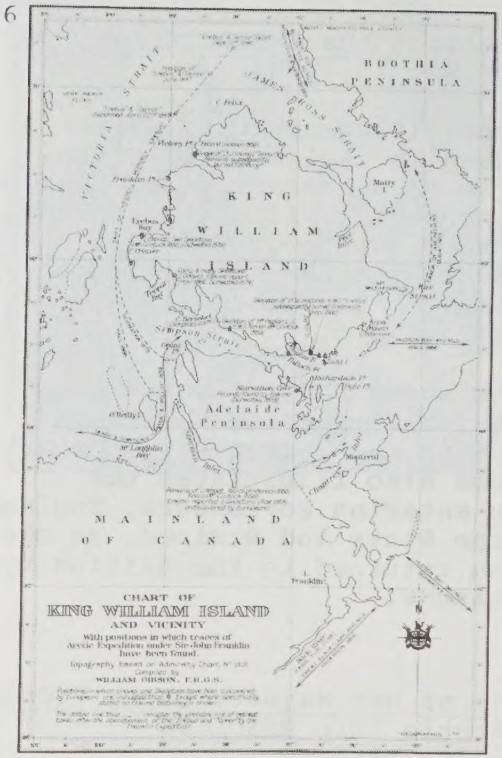
Een ieder die dit Papier mogt vinden, wordt hiermede verzogt, een kennisje, ten spoedigste, te willen zenden aan den Heer Minister van de Marine der Nederlanden, 's Gravenhage, of wel aan den Secretaris der Britsche Admiraliteit, te London, en daar by te voegen eene Notitie van de tyd en de plaats alwaar dit Papier is gevonden geworden.

Finderen af dette Papir anbedes, naar Lejlighed gives, at sende samme til Admiralitets Secretairen i London, eller nærmeste Embedsmand i Danmark, Norge eller Sverrig. Tiden og Stedet hvor dette er fundet skulles vedskrives.

Wer diesen Zettel findet, wird hier durch ersucht denselben an den Secretair des Admiralteps in London einzusenden, mit genauer angabe an welchem ort und zu welcher zeit er gefunden worden ist.

Party consisting of 2 Officers and 6 Men
left the Ships on Sunday 24th May (84)
Gibson - Lead
Chas F. Des Voeux Mate

76



74 A letter to Viscount Palmerston,K.G., from Lady Franklin

Illustrated pamphlet (approx. 130 x 215) published in London by James Ridgeway, 1857.

The discoveries made by Dr. Rae in 1854 prompted Lady Franklin to plead once more in a letter to Lord Palmerston, Prime Minister of England, on December 2, 1856, for one final search for the remains of the Franklin expedition. Included in this published version of the letter is a map which shows the area to be searched, including Victoria Strait and King William Island. This area was pinpointed after Dr. Rae had brought back objects and stories of the expedition from the Inuit of Boothia.

Lady Franklin was unsuccessful in gaining financial support from the government, and sent out her own search party in the Fox, commanded by Captain Francis Leopold McClintock.

(not illustrated)

75 Facsimile of the Victory Point Record

Lithographic illustration (327 x 198) from A Narrative of the Discovery of the Fate of Sir John Franklin and his Companions. By F.L. McClintock. London: Murray, 1859.

The principal document left by the Franklin expedition was found at Victory Point on King William Island in 1859 by Lt. Hobson. He served under Captain McClintock in the Fox, with the search expedition financed by Lady Franklin.

The ink notes on this Admiralty form were made at different dates by three members of the Franklin expedition. Lt. Gore recorded that a sledge party left the ships on May 24, 1847. At that time Franklin was alive and well. Less than a year later, on April 25, 1848, Captains Crozier and Fitzjames added the news that the ships had been abandoned by the remaining 105 men, and that Sir John Franklin had died June 11, 1847.

The later addition also refers to Lt. Gore as the "late Commander", which supports the theory that Gore's sledge party had succeeded in reaching the coast charted by Dease and Simpson in 1838, thereby covering the last link of a northwest passage. Franklin probably promoted Gore for this tremendous feat, learning of its success just before he died.

76 Chart of King William Island and Vicinity

Photographic reproduction of chart from The Beaver, Outfit 268, Number 1, published by the Hudson's Bay Company in Winnipeg, June, 1937.

William Gibson, chief trader with the Hudson's Bay Company, recorded on this map the various findings of the remains of the Franklin expedition. The men had abandoned the ships and were making their way to Back's Great Fish River on the mainland in 1848, when they died.

Reproduction courtesy of The Hudson's Bay Company

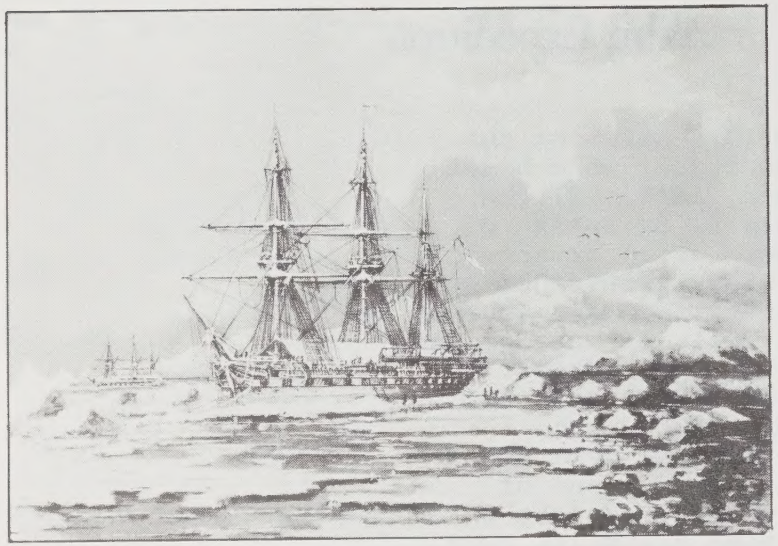
The Fate of the Franklin Expedition

The Erebus and Terror, ships of the 1845 Franklin expedition, were beset in ice in September, 1846, off the west coast of Boothia. By spring of 1848, the ships were still frozen in, and Franklin had died. Provisions were low, and malnutrition and scurvy were taking their toll. It was decided to abandon the ships and retreat, by way of Back's Great Fish River, to inland forts, supplementing the meagre rations with fresh game along the way. This decision was one of desperation; the nearest outpost on the mainland was some 870 miles away.

Although the march began in late April, the weather was still constantly below freezing; the men, physically weak, were inadequately dressed and ill-equipped for such a difficult journey. They perished along the barren route, heading south via King William Island to the mainland.

These imaginary views were painted by an unknown artist after the discovery in 1859 of the written record at Victory Point that explained the last movements of the expedition.

77



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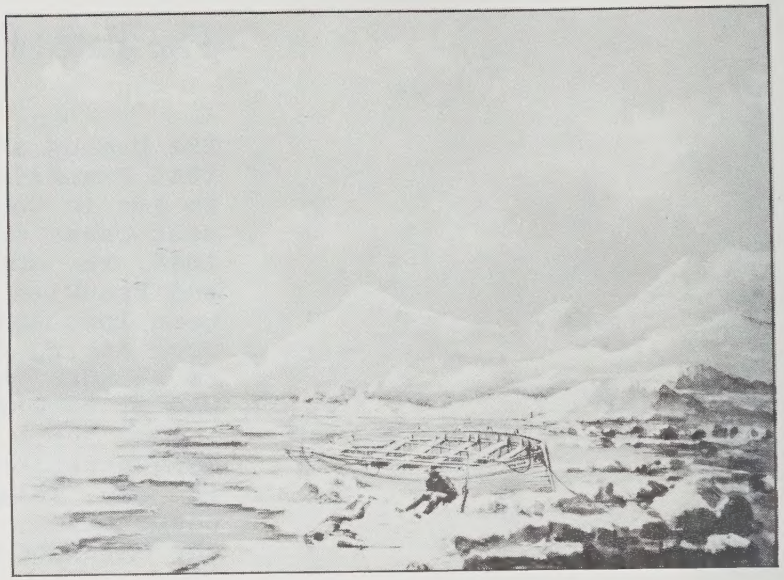

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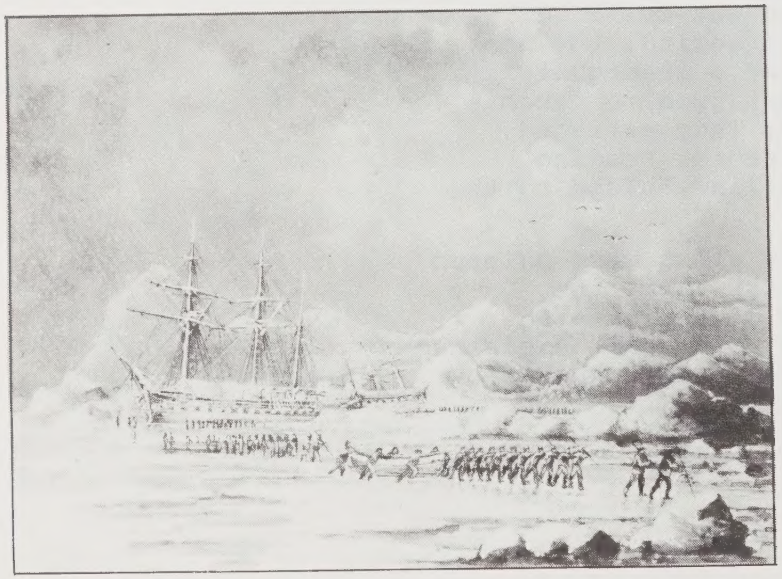


77 First Winter in the ice at Beechey Island

Watercolour, gouache, and ink (127 x 176), by an unknown artist.

955.141.1

78 Abandoning the ships, April 22, 1848

Watercolour, gouache, and ink (127 x 176), by an unknown artist.

955.141.3

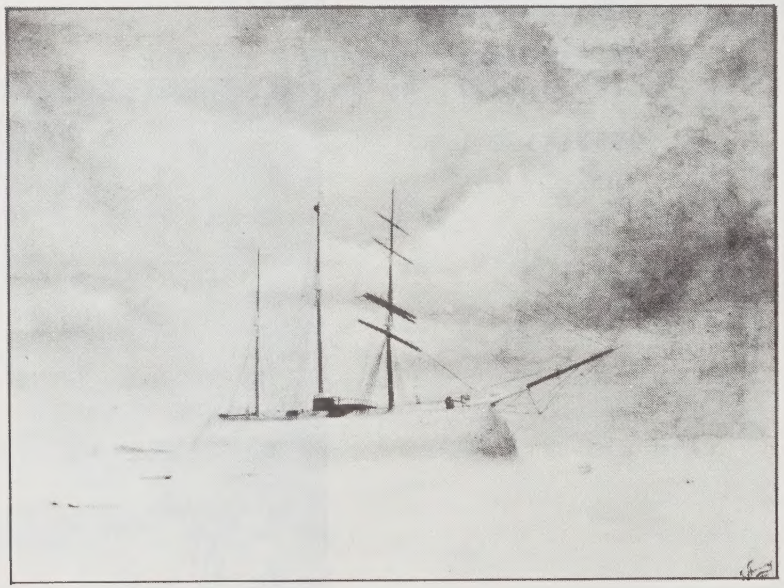
79 The Fate of Sir John Franklin's Last Expedition, 1845-48

Watercolour, gouache, and ink (125 x 176), by an unknown artist.

955.141.2

80

81



80 The POLARIS, far north

Oil on canvas (445 x 743), by William Bradford, 1882.

William Bradford (1823-92), well known for his ship paintings and studies of the Arctic, has portrayed the ill-fated trip of the Polaris, (1871-73). This American polar expedition was organized by Charles Francis Hall, a businessman who became an explorer in the 1850s. The Polaris travelled as far north as Hall Basin, but the expedition lost its enthusiasm when Hall died in November 1871. The ship was finally abandoned in Greenland in 1873.

962.33.3

81 The ARCTIC on the Arctic: The Bernier Expedition

Oil on canvas(600 x 850, sight) by Frank Hennessey, 1910.

Joseph Elzéar Bernier (1852-1934), Canadian navigator and explorer, went to sea at 14 and for many years sailed Quebec-built wooden ships across the Atlantic for sale in Great Britain. In 1904 he was given command of the Canadian government steamer Arctic, and during the following 21 years made 12 expeditions into polar seas. He explored the vast arctic regions which had been ceded to Canada in 1880, and for his work was awarded the Royal Geographical Society's Back Grant.

On his 1908 voyage, Bernier was accompanied by a 14-year-old Ottawa student, Frank Charles Hennessey, who was assistant naturalist and artist to the expedition.

977.222

Selected Readings

The following readings are supplementary to the original source material listed with the appropriate entries in the catalogue.

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Sailing Canadian Waters

An Exhibition Held at The Canadiana Gallery of The Royal Ontario Museum

November 23, 1979
to April 6, 1980

SAILING CANADIAN WATERS

Sailing Canadian Waters

An Exhibition Held at
THE CANADIANA GALLERY of
THE ROYAL ONTARIO MUSEUM

Organized by
Carol Baum and
Betty Minaker

TO MARY;
FOR YOUR GUIDANCE
AND SUPPORT.
THANK-YOU.
CJB.

Thank You for all
Your inspiration!
Betty Minaker

cover,
H.M. Schooner NANCY, 1789-1814
Drawn by Rowley Murphy after plans
by C.H.J. Snider

design:
Carol Baum

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Acknowledgements

Our thanks begin with the members of the Canadiana Department of the Royal Ontario Museum who showed confidence in allowing us to organize Sailing Canadian Waters. Their encouragement and assistance turned this project into a great learning opportunity.

We are particularly indebted to Alan Howard, Curator of the Marine Museum and to Ken Macpherson of the Archives of Ontario for being so generous with their time and knowledge whenever they answered our endless questions about ships and the sea.

Additional thanks go to Brian Boyle of the Photography Department of the Royal Ontario Museum for the photographs in this volume. Jean Lightfoot, the Graphic Designer of the Publications Department of the Museum was especially helpful in giving technical and design advice for the catalogue.

Introduction

Fascination with ships and the sea has encouraged nautical themes in art for centuries. This exhibition of ship portraits features identified vessels built or operating in Canada. During the period covered, Canada's shipping played a major role in the exploration, settlement and economic developement of the land. The exhibition includes oil painting, watercolours, and prints by specialized marine artists as well as by military topographers and amateur painters. The paintings and prints are primarily from the Sigmund Samuel Collection of the Royal Ontario Museum, supplemented by two paintings from private collections.

Marine painting was an exacting art. In 1805, an instruction manual in the art of marine drawing, the Liber Nauticus, was published. In it, Dominique Serres, a noted marine artist, wrote,

> "Many are the obstacles to the attainment of a proficiency in drawing Marine subjects, particularly as it is not only requisite that a person desirous of excelling in this Art should possess a knowledge of the construction of a ship, or of what is denominated Naval Architecture together with the proportion of masts & yards, the width & cut of sails, &c; but he should likewise by acquainted with Seamanship."

This first-hand knowledge of the sea, coupled with an understanding of composition, portraying light and shadow across the surface of the water and rendering skies and reflections, was requisite knowledge for the working marine artist of the day.

Historical maritime occurrences such as naval battles, shipwrecks, fires at sea, and vessels locked in Arctic ice, were turned into dramatic themes in art. This concentration on disasters was partly due to the romantic movement in art, especially where it concerned the mysterious and powerful forces of nature which overcame man.

While romantic visions and terrifying tales of life at sea preoccupied some artists, the opposite pole of realism in showing a ship's portrait was a strong current throughout the 19th century. The Victorian era was the high point of the ship portrait commissioned by captains, owners of fleets, or as advertisements for companies who carried passengers. Magnificent seascapes and various angular views of ships were often sacrificed for the portrait where the profile dominated the entire page, with the sail plan clearly set against a plain sky. The anonymous artist might have been a captain or one of the crew with a knowledge of wind action on sails or proper rigging of ships, but with little training in fine art. While the ship itself was correct in every detail, there was seldom interest in filling in the background or placing the ship in a dramatic context.

Finally, every artist had an individual formula for painting his subject. He might follow a certain pattern for drawing waves or the ripple of flags in the wind. However, all the artists had one thing in common, a thorough knowledge of ships of their day and a commitment to transfer that accurately in painting.

Early Harbour Views

Some of the first artists in Canada were officers of the British Army and the Royal Navy. Drawing landscape and watercolour painting were subjects taught to training officers. Navy cadets sketched coastal profiles and harbours - the army officers drew inland views. Apart from the actions of 1776, 1812, and 1837, a posting to British North America was a peacetime posting which afforded the military officer-artists ample opportunity to paint their surroundings.

Thomas Patten, a military draughtsman, is said to have accompanied General Amherst's expedition against Montreal in 1760. His watercolour view of Montreal, (entry #2), engraved by P. Canot and published by Thomas Jeffreys in London in 1762, is believed to be the first engraved view of the city after its occupation by the British in 1760.

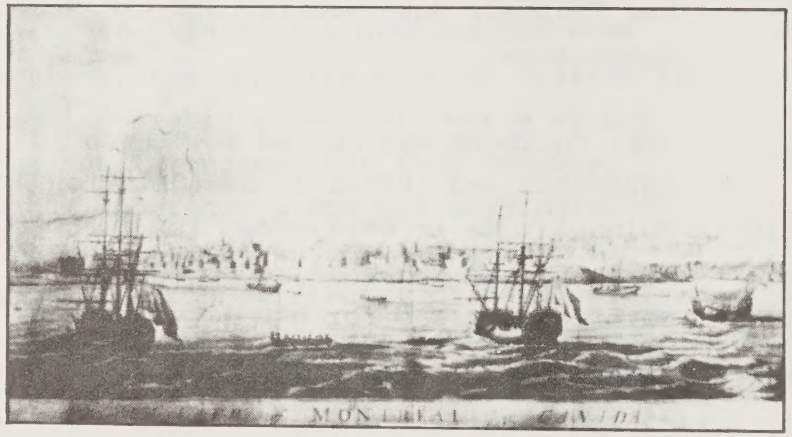
Charles Randle was captain of the ship PEGGY, (entry #4) on the Quebec-Halifax run of 1778. He served with the Royal Navy on Lake Champlain during the American Revolution. As well as this view of Prince Edward Island, he also sketched sites in New England, Nova Scotia, and the St. Lawrence area.

J.P. Cockburn was posted to Canada in 1822-1823 and 1826-1832 as a Lieutenant-Colonel. He is well known for his many European and Canadian topographical watercolours and for his illustrated travel books.

1 His Majesty's Dockyard at Halifax

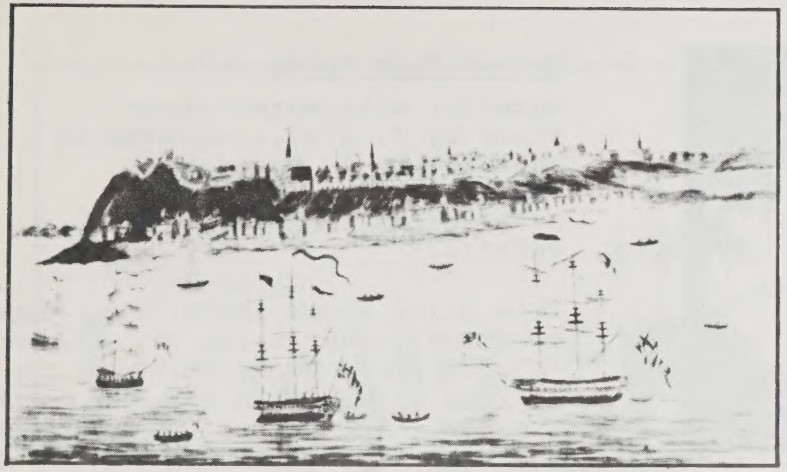
Black wash, pen and ink, with brown ink notation
Artist unknown
c.1769
958.97

The PENZANCE, a 44-gun, 5th rate ship was built in 1747 and sold in 1766. On the left of the picture, she is hoved down for repairs.



2 A View of Montreal in Canada

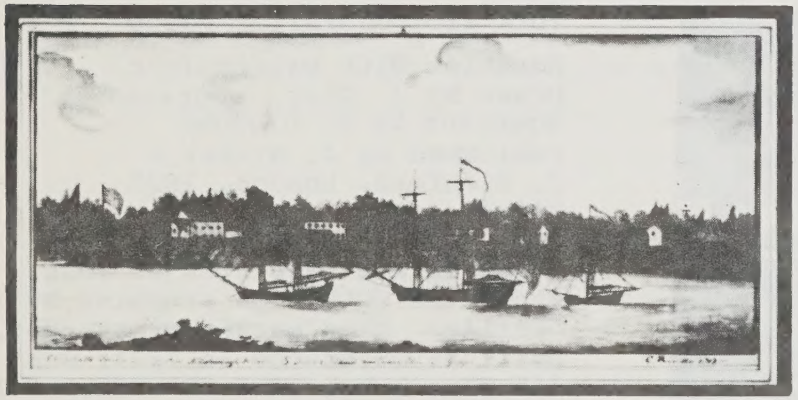
Watercolour, pen and ink
Thomas Patten (active 1760-1762)
c.1760
956.198



3 A Perspective View of Quebec City

Watercolour, pen and ink
J. Hay
Sept. 24, 1813
950.224.30

A copy of the 1760 engraving after Hervey Smyth.



4 Charlottetown as it was in 1779

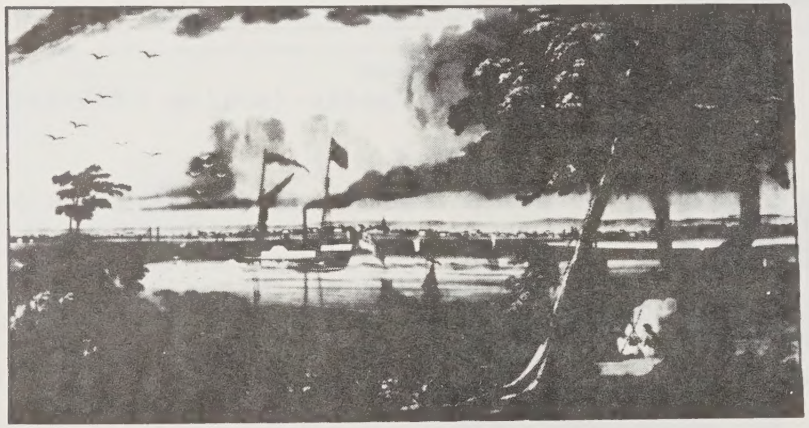
Watercolour
Charles Randle (active 1775-1813)
1813
954.100.4

H.M.S. CABOT was formerly U.S.S. CABOT, captured by the British in March, 1777. She was based in Halifax during the American Revolution as a dispatch vessel. The ships to the left and right, the PEGGY, and the PRISE, are merchant vessels.

5 Quebec from Point Levi

Aquatint with watercolour
Drawn by J. Gray, engraved in aquatint by J. Gleadah
Published by J. Willet & J. Blanford, London, 1828
960x276.25

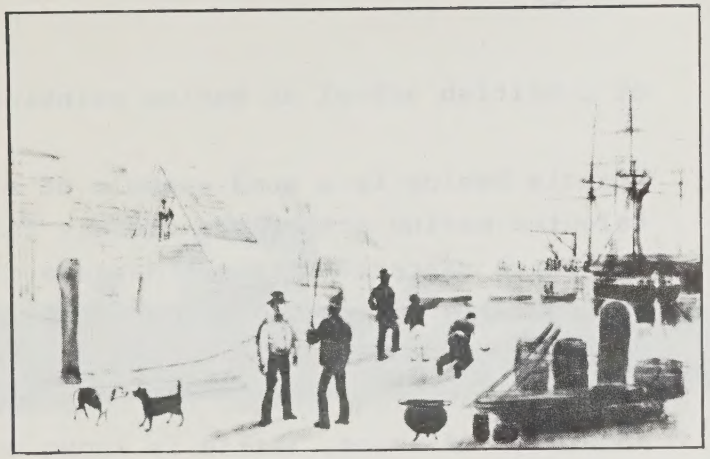
This print shows the diverse types of ships found on the St. Lawrence at this time, among which is the sailing ship OTTAWA and the WATERLOO steamer. The latter was built at Montreal in 1826 and wrecked by ice in 1829.



6 York from Gibraltar Point

Aquatint with watercolour
Drawn by J. Gray, engraved in aquatint by J. Gleadah
Published by J. Willet & J. Blanford, London, 1828
960x66.16

An early and rare view of York shows the QUEENSTON steaming by in profile. This passenger steamer, built at Queenston in 1824, was 146 feet long, 24 feet wide, 10 feet deep and 350 tons.



7 Lower Town Wharf and Shipyards

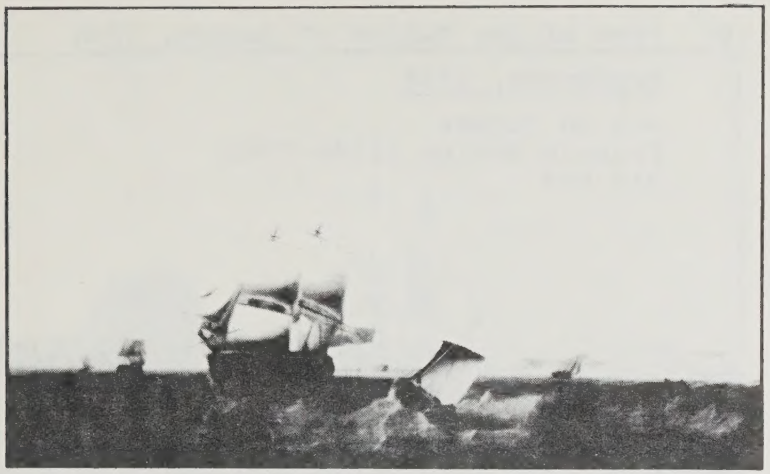
Watercolour over pencil
James Pattison Cockburn (1779-1847)
c.1830
951.82.3

Schools of Marine Painting

Although representations of the sea and ships are found in art throughout history, the true birth of marine painting did not occur until the second half of the 16th century in Holland, with the rise to maritime power of the Dutch Republic. The van de Velde family, father and son, raised the standard of marine painting to its greatest heights. William van de Velde the elder, (1611-1693), stressed fidelity of detail in the ships he painted. His meticulous drawings are accepted as a historical archive of great importance in ship architecture and rig of the period. The paintings of William van de Velde the Younger, (1633-1707), are valued for the harmonious use of light and atmosphere in the composition and in the way the sea and sky are rendered in all their moods. The tradition of sensitive and accurate portraiture, came to England with the van de Veldes in the winter of 1672. Their precise style and unequivocal genius fostered the growth of a British school of marine painting.

Francis Swaine is a good example of a talented marine artist who closely followed the Dutch masters. The art dealers of the day sold his work as "English van de Veldes." Although his paintings are skilfully executed and reveal his considerable knowledge of ships, little is known of his practical experience of the sea. Swaine is at his best in H.M.S. VANGUARD off Percé Island, (entry #9), a fresh, breezy picture where he demonstrates a lightness of touch and a good sense of colour.

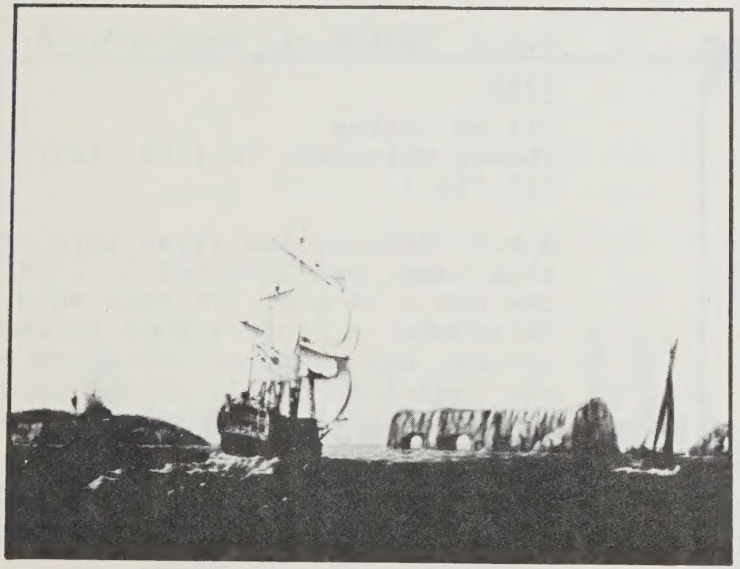
Thomas Whitcombe was an accomplished and prolific artist who devoted his entire life to marine painting. In the H.M.S. CANADA off Newfoundland, (entry #11), he shows not only a mastery of medium and composition but also, a thorough understanding of a ship in its element, responding to the force and direction of the wind and a sea full of movement.



8 Admiral Howe's Flagship Setting out from Dover to Quebec

Oil on canvas
Thomas Whitcombe (c.1752-1827)
957.182

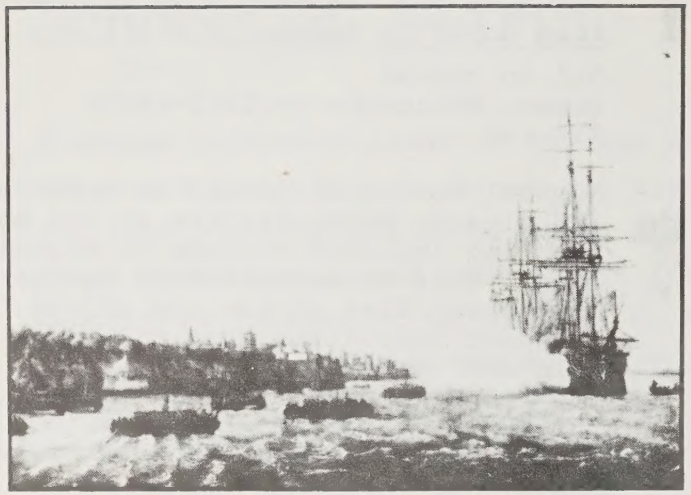
Admiral Howe contributed to a fuller and clearer communication at sea by adopting improved methods of signalling. This is demonstrated by the Blue Peter flag at the top of the foremast indicating that his flagship is "ready to sail".
Admiral Howe captured the ALCIDE off the mouth of the St. Lawrence in 1755, in the early days of the Seven Years' War.



9 H.M.S. VANGUARD off Percé Island in the Gulf of the St. Lawrence

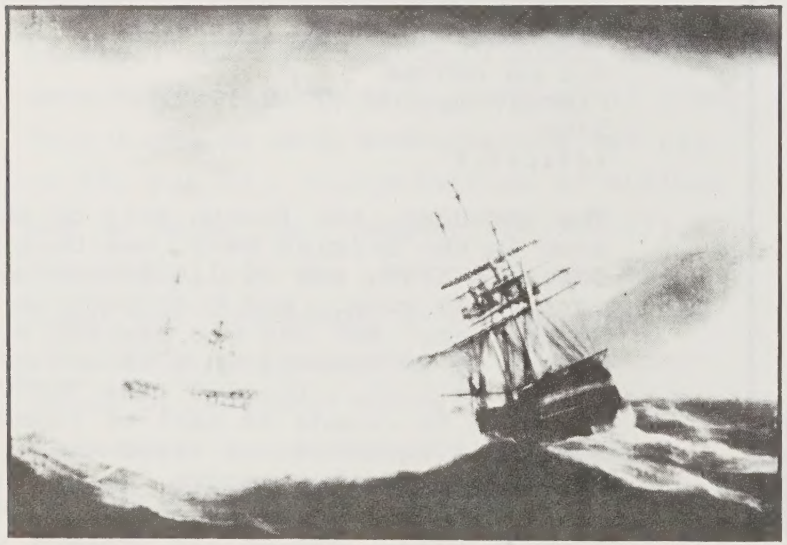
Oil on canvas
Francis Swaine (1740-1782)
1760
948x267.2

The VANGUARD, the fourth ship of this name in the British Navy, was built at Cowes in 1748, was of 1,419 tons and carried 70 guns. She took part in the Seven Years' War and was present at the sieges of Louisbourg in 1758 and of Quebec in 1759. In 1760, the VANGUARD returned to Canada as part of Commodore Swanton's squadron, to raise the siege of Quebec and thus secure Canada for the British. She was sold out of service in 1774. Swaine was awarded the Society of Arts' medal for his seapieces in 1764 and 1765.



10 View of the Taking of Quebec, 13th September, 1759

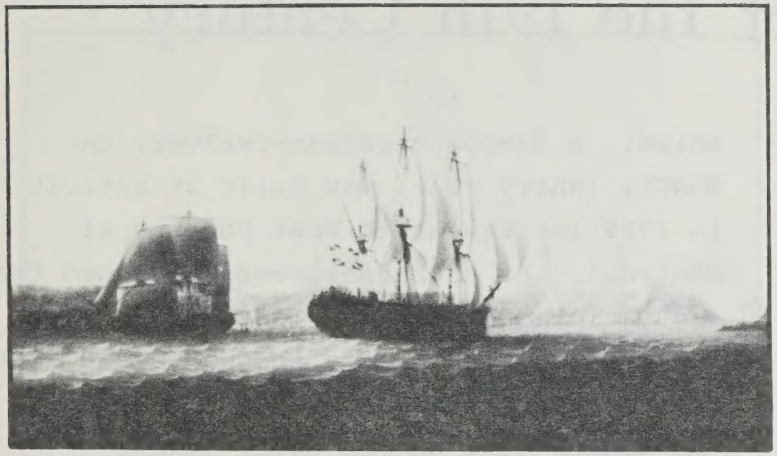
Oil on copper
Francis Swaine (1740-1782)
953.203



11 H.M.S. CANADA off Newfoundland, 1782

Oil on canvas
Thomas Whitcombe (c.1752-1827)
962.106.1

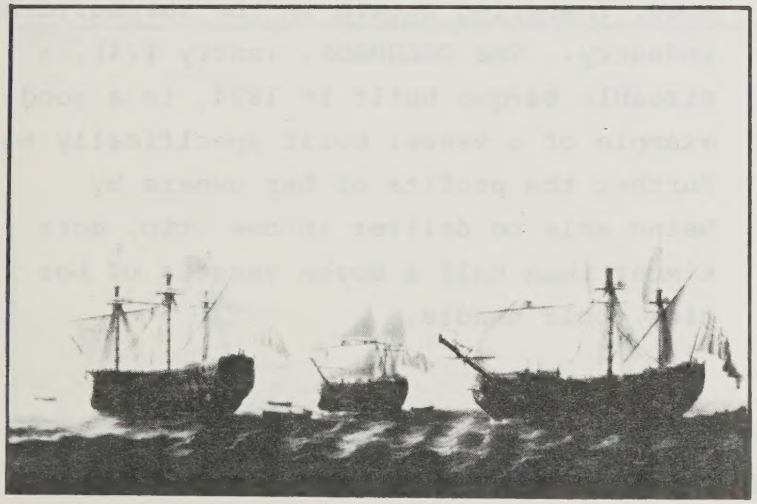
H.M.S. CANADA, the first ship of this name, was launched in 1765. She was a 74-gun, 3rd rate ship. Whitcombe, a professional marine artist, has captured the drama of the vessel in peril, caught in a furious squall. Fortunately, she survived under the skilful hand of her commander, Captain the Hon. William Cornwallis, while her two sister ships, also 74s, were dismasted and foundered. The CANADA was broken up in 1834.



12 H.M. Frigate PEARL off Quebec, 1785

Oil on canvas
Lt. Wm. Elliott (active 1780-1792)
Exhibited at the Royal Academy, 1786
961.2

The PEARL, launched in 1762, was a 32-gun, 5th rate frigate. This fast, full-rigged ship was renamed PROTHÉE in 1825 and broken up in 1832.



13 H.M.S ROYAL WILLIAM

Oil on canvas
Attributed to Richard Paton (1717-1791)
959.283

The ROYAL WILLIAM, flagship to the distinguished English Admiral Boscawen, is unusually rendered from three different view points. She was built in 1670 and called the PRINCE. In 1692, she was rebuilt with 100 guns and renamed the ROYAL WILLIAM. Her last modification occurred in 1719, when she was given 84 guns. She was broken up in 1813.

Sail at the Beginning of the 19th Century

Although the War of 1812 related to the wider Napoleonic wars and involved naval forces along the American seaboard, there was also a great deal of action on the lower Great Lakes. As waterways were the most efficient mode of travel at that time, the lake fleets played a decisive role in the war. In order to upgrade their navy the British established shipyards at places such as Amherstburg, Niagara, and Kingston. The ST. LAWRENCE, (entry #16), launched at Kingston in 1814, was the largest warship ever built on the Great Lakes.

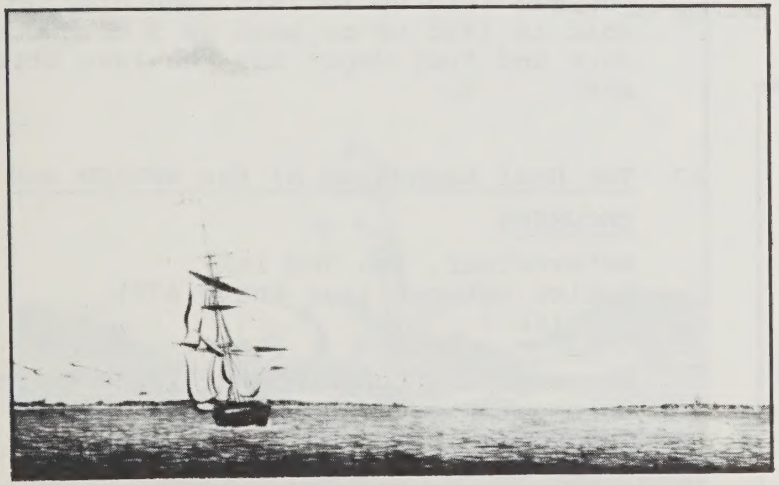
During this period, existing merchant vessels were frequently converted to warships. A famous eighteen-twelver, the NANCY, (entry #21), was built at Detroit in 1789 for the North West Company of Montreal. As a trading vessel she had the reputation of being the fastest and most reliable on the lakes. She was armed with twelve guns and taken over for service in the War of 1812 on the upper lakes.

After the war, mercantile pursuits began anew, fostering growth in the shipbuilding industry. The COLUMBUS, (entry #24), a sizeable barque built in 1824, is a good example of a vessel built specifically to further the profits of her owners by being able to deliver in one trip, more timber than half a dozen vessels of her time could handle.

14 The BONNE CITOYENNE Towing her Prize

Brown wash, pen and ink over pencil
George Webster (active 1797-1809)
July 6, 1809
955.78

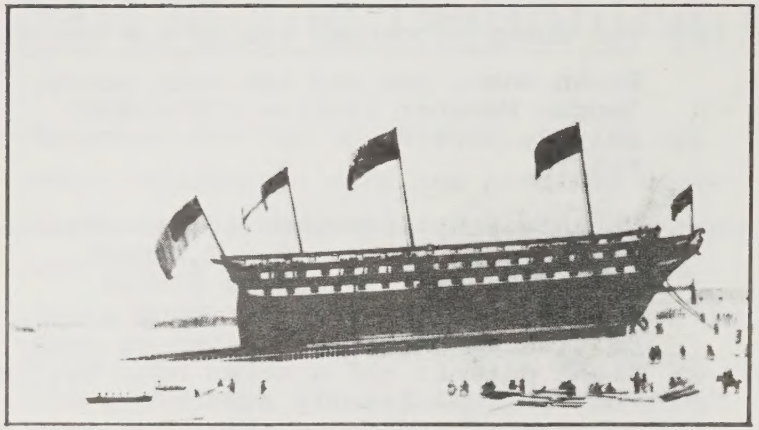
On July 5th, 1809 when in mid-Atlantic en route to Quebec, H.M.S. BONNE CITOYENNE discovered the French FURIEUSE in the act of taking a British merchantman. After an overnight pursuit and a seven hour battle the FURIEUSE finally struck her colours. This scene shows the corvette BONNE CITOYENNE, a 21-gun, ship-rigged sloop towing the FURIEUSE into Halifax.



15 H.M.S. WANDERER Aground in the River St. Lawrence

Watercolour and black ink over pencil
Artist unknown
967.50.4

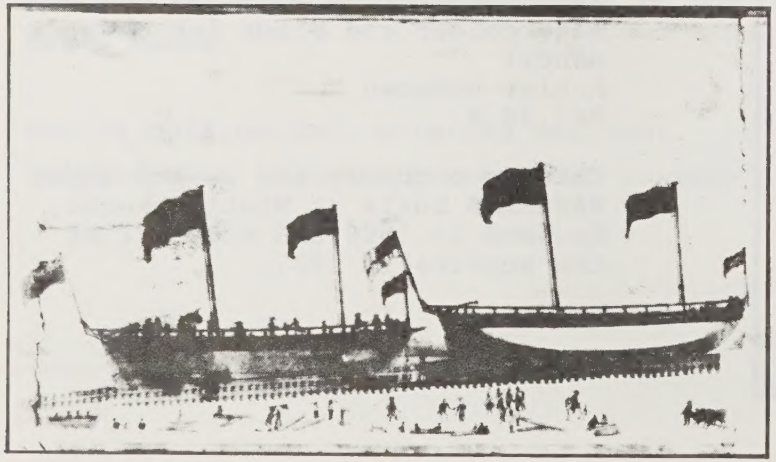
This is probably the 24-gun sloop WANDERER built at Mistleythorne, England in 1806 and sold out of the service in 1817.



16 The Launching of the ST. LAWRENCE, 112 Guns, 1814

Watercolour, pen and ink
Artist unknown (see entry #17)
May, 1815
967.106.1

A contemporary drawing depicts the battleship ST. LAWRENCE ready to be launched from her cradle at the Kingston Naval Yard. She was built as a ship of the line, fully rigged with 3 gun decks, carrying 112 guns. Manned by a crew of a thousand men, she was more powerful than the combined American fleet. Without ever firing a shot, she gave the British supremacy over the Great Lakes waterways, hastening an end to the war. She was laid up in 1815, and ordered sold in 1831 to be used as a cordwood dock and fuel depot for the lake steamers.



17 The Dual Launching of the NEWASH and TECUMSEH

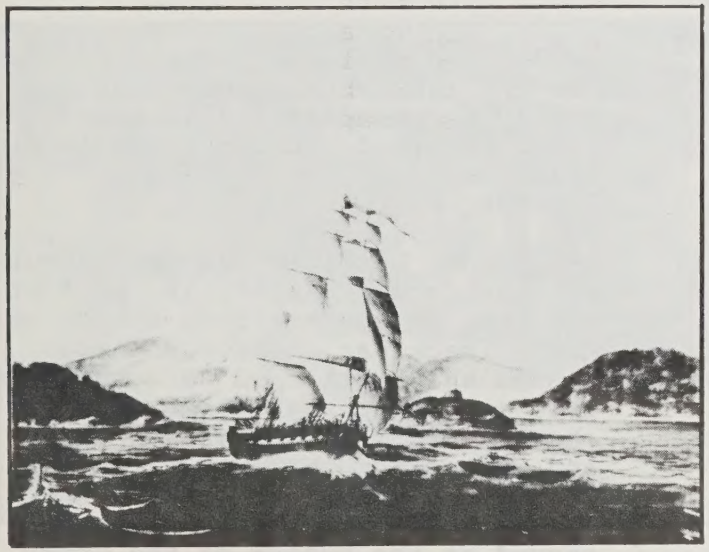
Watercolour, pen and ink
Artist unknown (see entry #16)
967.106.2

These twin schooners were launched at Chippewa Creek, Ontario in 1815. They were built to strengthen the British fleet in the War of 1812, and were put to civilian service in 1817. They were ordered for sale in 1831, and sank in Penetanguishene Harbour in 1832. The NEWASH was raised in 1953.

18 The LADY HAMILTON Transport on Shore off Charles River

Watercolour, pen and ink over pencil
Artist unknown (see entry #19)
Dec. 4, 1816
968.147.10

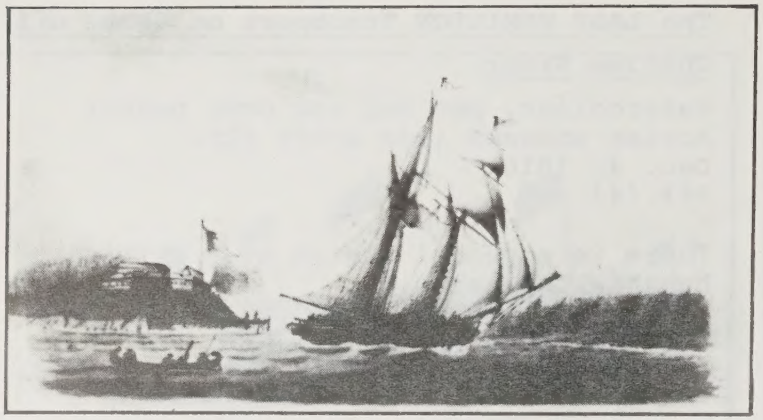
There is a pencil sketch of a ship's hull on the verso.



19 The LADY HAMILTON Transport leaving Halifax Harbour

Watercolour, pen and ink
Artist unknown (see entry #18)
968.147.10

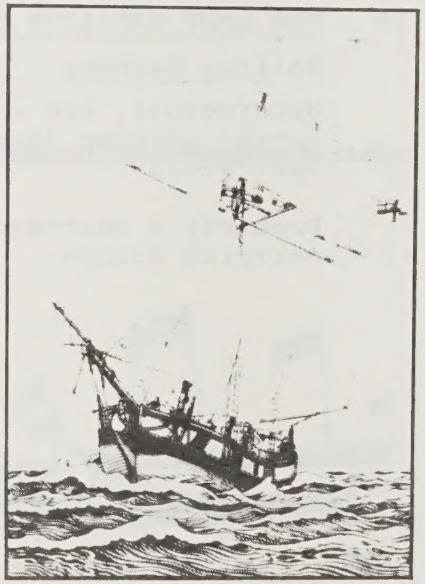
Probably a chartered merchant ship carrying troops.



20 H.M. Schooner SAUK Entering the River St. Clair at the Mouth of Lake Huron, with a View of Fort Gratiot, Septr. 14, 1815

Watercolour over pencil
Adam Gordon, Viscount Kenmure (1791-1847)
c.1840
950.27.4

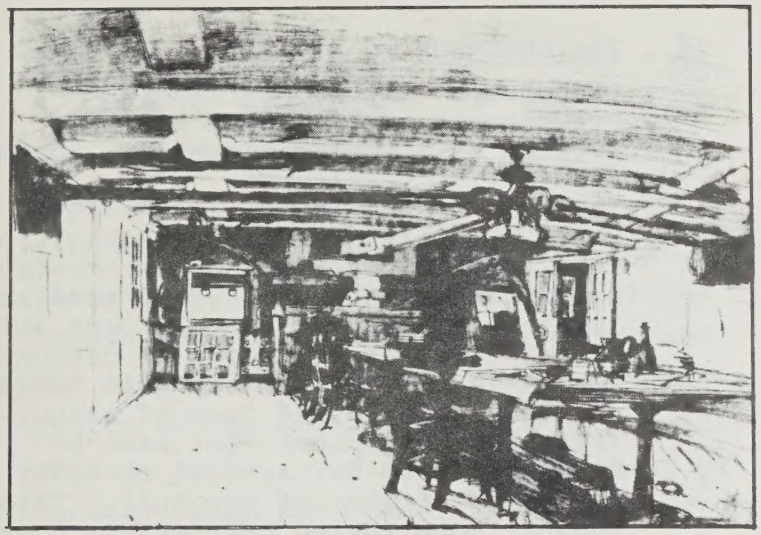
Built at Black Rock, New York, 1809, she was originally the merchant ship, CATHARINE, purchased in 1812 and renamed U.S.S. SOMERS. On August 12, 1814 the British captured and renamed her SAUK. She returned to merchant service in 1817.



21 H.M. Schooner NANCY

Pen and ink, with watercolour
Rowley Murphy (1891-1975) after plans by C.H.J. Snider (1879-1972)
1936
976.236

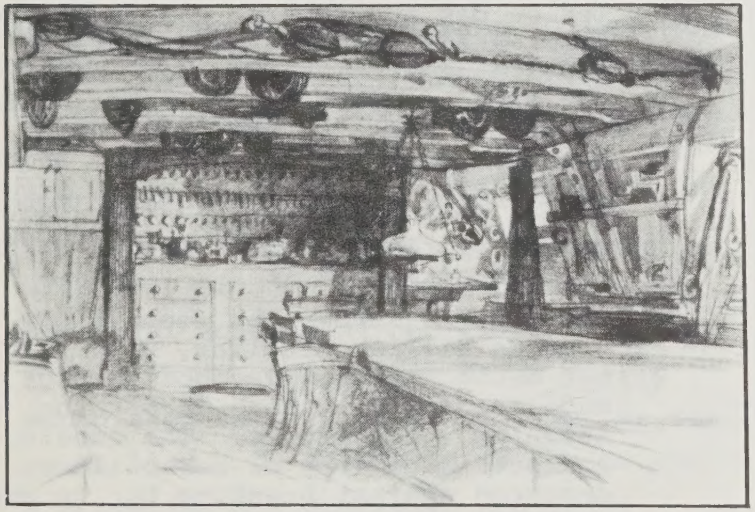
The NANCY, built in 1789 at Detroit met her fate on August 14, 1814 at the time of the American attack on Michilimackinac. Three United States ships attacked her, and despite a gallant resistance, she was chased into the Nottawasaga River and destroyed. Mr. C.H.J. Snider found the sunken hull of the NANCY in the 1920s and she is now preserved at the Museum of the Upper Lakes at Wasaga Beach.



22 The Mess Room, H.M.S. HASTINGS

Black crayon on grey paper with touches of gouache
John Richard Coke Smythe (1808-1882)
1838
950.114.1

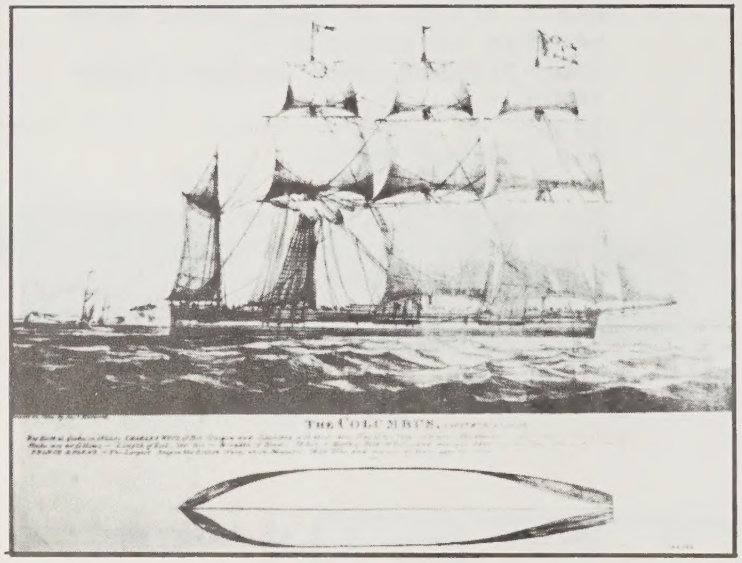
The artist sailed for Canada aboard this vessel as drawing master to the household of the Earl of Durham, Canada's newly appointed Governor-General.



23 The Gun Room, H.M.S. HASTINGS

Black crayon on grey paper with touches of gouache
John Richard Coke Smythe (1808-1882)
1838
950.114.2

These interiors accurately describe the areas below deck. The passage between England and Canada at this time might have taken at least 14 days if conditions were favourable. On this voyage, the HASTINGS was delayed for several days off the banks of Newfoundland because of storms. It was then that these two studies were sketched.



24 The COLUMBUS

Lithograph
Drawn on stone by Joseph Harwood
Printed by S.Vowles, Cornhill, London
955.130.1

Built at l'Île d'Orléans, Quebec, in 1824, the COLUMBUS was a four-masted solid timber barque of 3,690 tons and 301 feet in length. The largest ship of her time, this vessel was designed so that her square timber hull could not only carry 6,300 tons of cargo, (red and white pine), but also be broken up upon her arrival in order to use the timber of her hull. This cheaply constructed carrier was conceived to evade the British Timber Tax on oak and squared pine imported from Canada. She was a cumbersome and ill-proportioned vessel and as the "London Times" in November, 1824 described her, "...she could have been but as a log of wood in a short, choppy sea, one of which might have broken over midships almost without anybody forward or aft knowing of the circumstances..."

The COLUMBUS under the command of Captain William McKellar, with her designer, Charles Wood aboard, made her first passage across the Atlantic successfully. The owners, against the advice of her builder, demurred against breaking her up and sent her across the ocean for another timber cargo. On this voyage she foundered.

Ships in Ice

Exploration of the Arctic in order to find a northern route to the Far East was always a burning ambition. The British Government, encouraged by the fur-trade and national rivalries, supported exploration of the Arctic, Prairie and Pacific regions steadily after their conquest of Canada. When Sir John Franklin failed to return from his voyage of 1845 the many search expeditions sent to look for him between 1849 and 1854 added greatly to the charting of the Arctic coastline.

John Clevely the Younger, although trained as a shipwright, also studied with Paul Sandby, the Drawing Master at the Royal Academy at Woolwich. Clevely went with Captain Phipps on an Arctic expedition in 1773 that only went as far as Iceland. On Clevely's return he won a prize for his drawings, and later engravings of there views were published in a book Phipps wrote in 1773. (entry #25)

Sir Edward Belcher's search in the ASSISTANCE and PIONEER, between 1852 and 1854 for the lost Franklin expedition discovered relics of the vanished party. The two lithographs (entries #29 & #30) illustrated the book, A Series of 14 Sketches Made During the Voyage up Wellington Channel in Search of Sir John Franklin, published by Commander Walter M. May in London, 1855.

The watercolours (entries #27 & #28) were painted after Franklin's fate was discovered by the M'Clintock party in 1857-58 and published by Sir Francis Leopold M'Clintock in London, 1860. Franklin's EREBUS and TERROR were abandoned in April, 1848 after having been immobilized in the ice since September of 1846. No trace of the ships was ever found although M'Clintock found two skeltons, two guns, a rowboat and some small articles at Point Victory, King William's Land.

25 H.M. Ships RACEHORSE and CARCASS at Anchor in an Ice Field and the Ships' Company Playing on the Ice on 31 July 1773

Watercolour, pen and ink
John Clevely the Younger (1747-1786)
1774
962.65.5

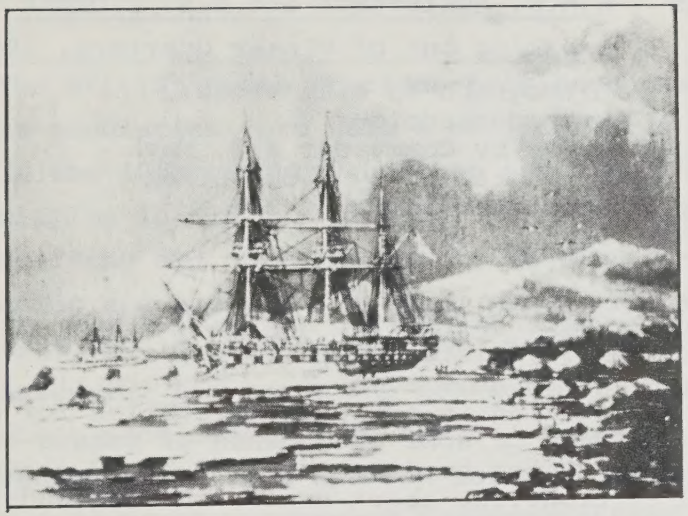
This playful scene which took place on Captain Constantine John Phipps expedition in search of a northern route to India, was used to illustrate Captain Phipps' book, "A Voyage Toward the North Pole Undertaken by His Majesty's Command 1773", published in London, 1774.

The CARCASS was a bomb vessel launched in 1759 and sold in 1784. The RACEHORSE, originally the French MARQUIS DE VAUDREUIL, was captured by the Royal Navy in 1757. She was taken by the Americans in 1776, then destroyed by the British on the Delaware River, 1777.

26 Iceberg

Oil on glass
Artist unknown
Late 19th century
970.191.6a

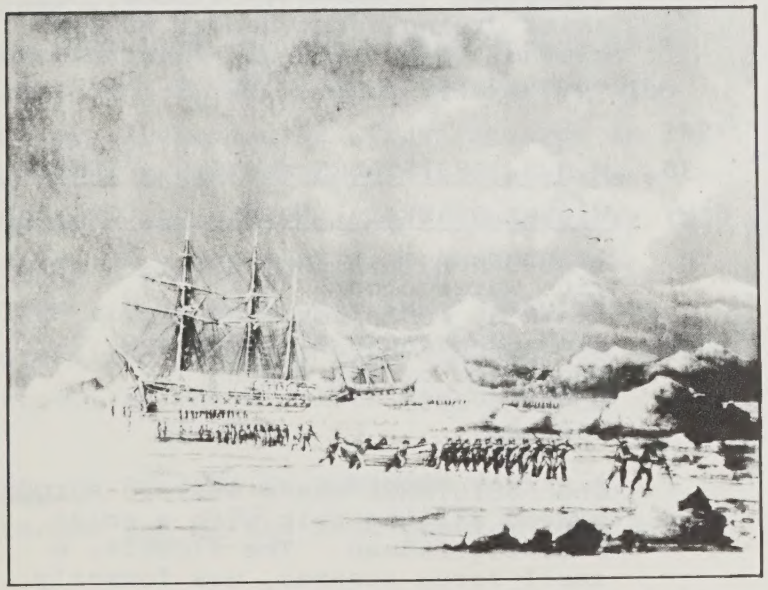
This finely executed painting on Arctic waters was originally meant to be viewed through a slide lantern. It is still framed in its original mount.



27 First Winter in the Ice at Beachey Island, Melville Sound; Sir John Franklin's Last Expedition, 1845-1848

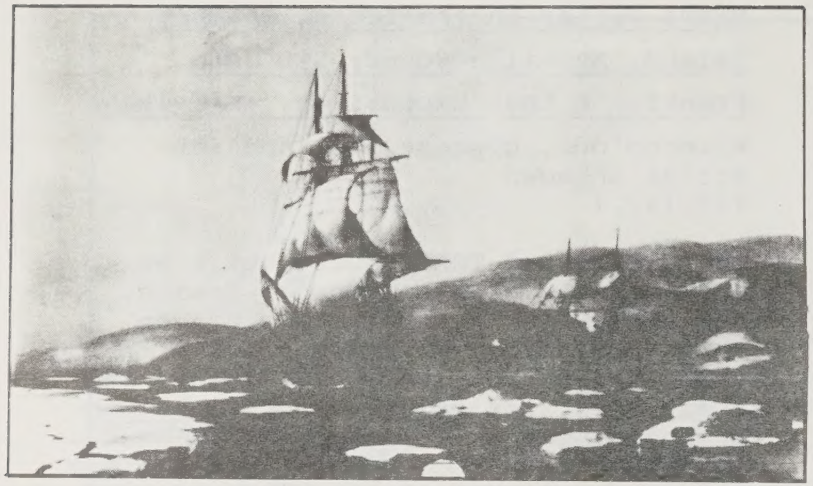
Watercolour, gouache, pen and ink
Artist unknown
955.141.1

The EREBUS and TERROR were built as bomb vessels with reinforced frames. For an earlier Antarctic expedition they were fitted with inner hulls making their sides from 18" to 27" thick, and their bows were strengthened with iron plates. They were both barque-rigged, furnished with locomotive steam engines and screw propellors.



28 Abandoning the Ships, April 25, 1848: Sir John Franklin's Last Expedition

Watercolour, gouache, pen and ink
Artist unknown
955.141.3



29 H.M.S. ASSISTANCE and S.S. PIONEER

Breaking out of Winter Quarters, 1854

Lithograph on tint stone,
with watercolour
Drawn by Commander W.W. May
Lithographed by F.G. Dutton
Published by Day & Son
London, 1855
960.60.10

Commander Walter May in his book of 1855, wrote the following account about this scene, "...we were all waiting in anxious expectation for a gale or some phenomenon of nature to release us from this ice-bound position...at about twelve the fog suddenly rose, and showed us that we were liberated - domestic offices, bear-skins drying, dirt heaps, washed clothes, etc. were all floating away, each on their own piece of ice..."

30 H.M.S. ASSISTANCE and S.S. PIONEER in

Winter Quarters, Returning Daylight

Lithograph on tint stone,
with watercolour
Drawn by Commander W.W. May
Lithographed by F.G. Dutton
Published by Day & Son
London, 1855
960.60.7

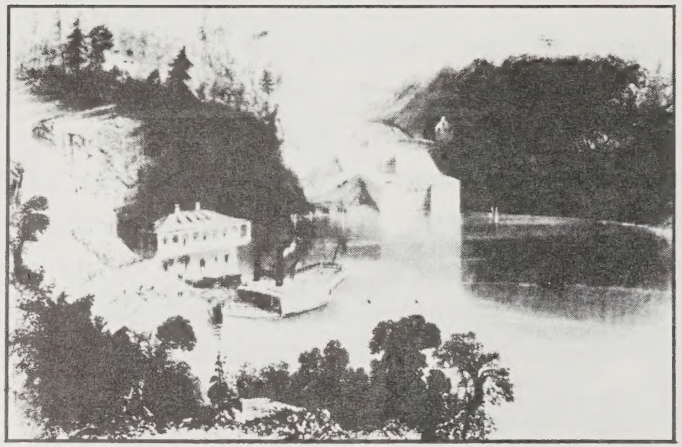
The ASSISTANCE was a sturdy, barque-rigged sailing ship with a polar bear figurehead. The PIONEER, a small screw steamer, was formerly used in the Irish cattle trade.

Sidewheelers and Sternwheelers

The British North American provinces grew in population form half a million early in the 19th century to three and a half million in 1861. At first, road and rail building did not keep pace with the economic needs of this growing community, and as a result inland waterways were most essential for trade and settlement. The first paddlewheeler on the St. Lawrence was built in 1809 and ran between Quebec and Montreal. Improved transportation came with the building of canals at Lachine in 1801-1804, on the Rideau River, 1826-1832, and at Welland in 1824-1829. The Ottawa River had its first steamer in 1822, and the first steamer to navigate Lake Ontario was launched near Kingston in 1816. Paddlewheelers remained in use on the inland rivers and lakes long after screw-propelled steamers were adopted for ocean travel by the mid-19th century.

The CHIEF JUSTICE ROBINSON (entry #33), became one of the most popular paddlewheelers in the Toronto, Hamilton, Niagara area. In 1846, Sir Richard Bonnycastle found the interior of this steamer decorated with flowers, a piano, nautical and portrait paintings, "...which, when the lamps were lit, and conversation going on between the ladies and gentlemen then and there assembled, made one quite forget we were on Lake Ontario...". She frequently ran all winter, and landed passengers on the ice when Toronto harbour was frozen.

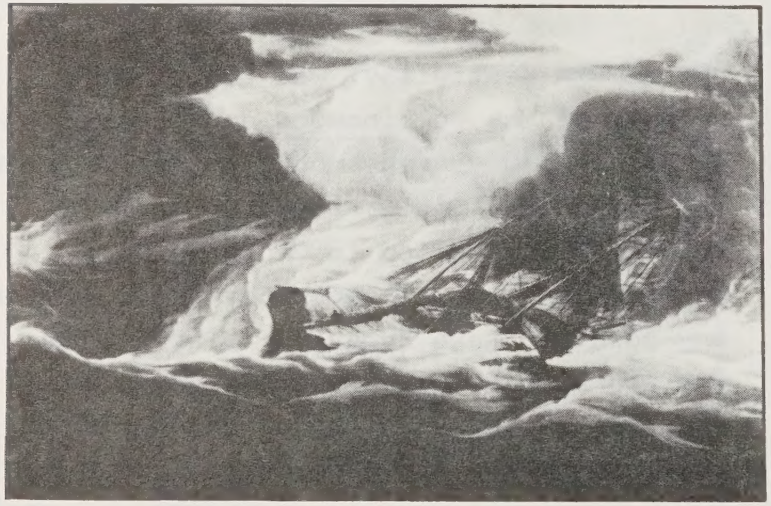
The ALGOMA (entry #39), was the pioneer steamer of the Collingwood and Lake Superior area. It always made money for its owners, the Royal Mail Line. Based in Toronto, the ALGOMA travelled to Georgian Bay, Sault Ste. Marie, Thunder Bay and Hudson's Bay posts on Lake Superior. The ALGOMA was use as a troop ship on May 27, 1870, when she landed soldiers at Thunder Bay to quell the Métis uprising on the Red River.



31 Locks on the Rideau Canal near Bytown with the SHANNON

Steel engraving
Engraved by J.C. Armytage
after W.H. Bartlett
Published by Geo. Virtue, London
960.48.5

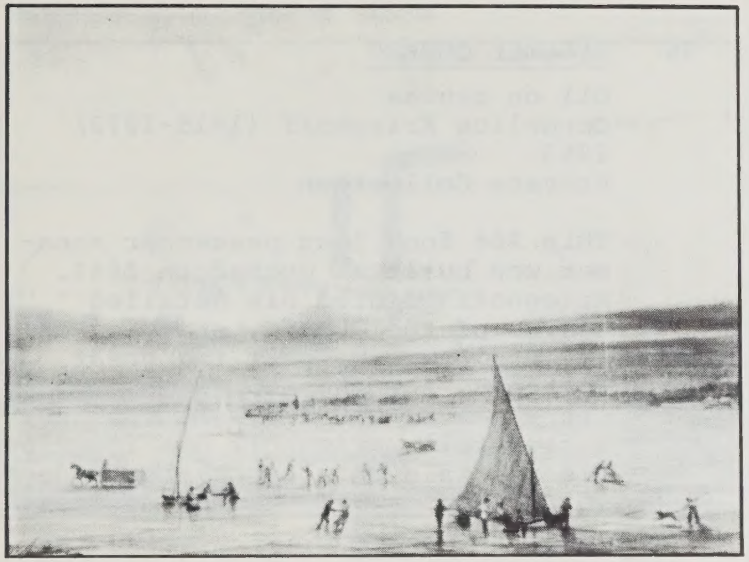
The SHANNON was built in 1828 and used on the upper reaches of the Ottawa River.



32 CAPE BRETON Steamer, Commanded by E. Smith, R.N.

Aquatint with watercolour
Engraved by C. Rosenberg and
Painted by W.J. Huggins
Published by F.S. Crawley,
London, 1836
958.14.1

The year she was built, in 1833 at Blackwall, England, the CAPE BRETON made the passage from Plymouth to Sydney, Nova Scotia. This was the first steam-assisted ship to make the difficult crossing, east to west across the North Atlantic.



33 The Steamer CHIEF JUSTICE ROBINSON Landing Passengers on the Ice in Toronto Bay

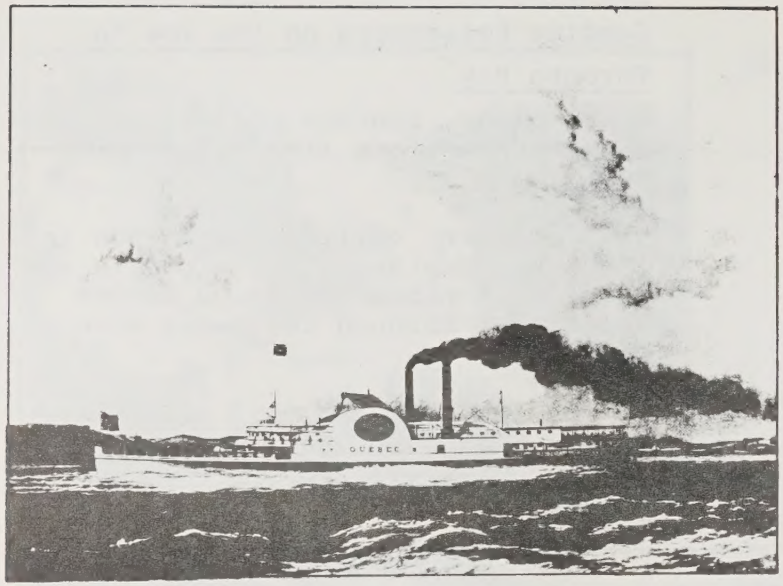
Watercolour, touches of gouache
William Armstrong (1822-1914)
952.169.6

This steamer, built at Queenston in 1842, was designed with a bow in the shape of a ploughshare, to enable her to cut through the waves more easily.

34 Steamboat Wharf, Montreal with the Sidewheeler, QUEEN

Lithograph, on tint stone, with watercolour
Drawn on stone by J. Duncan (1806-1881)
Printed by Matthew's Lithography, Montreal, 1843
950.29.2

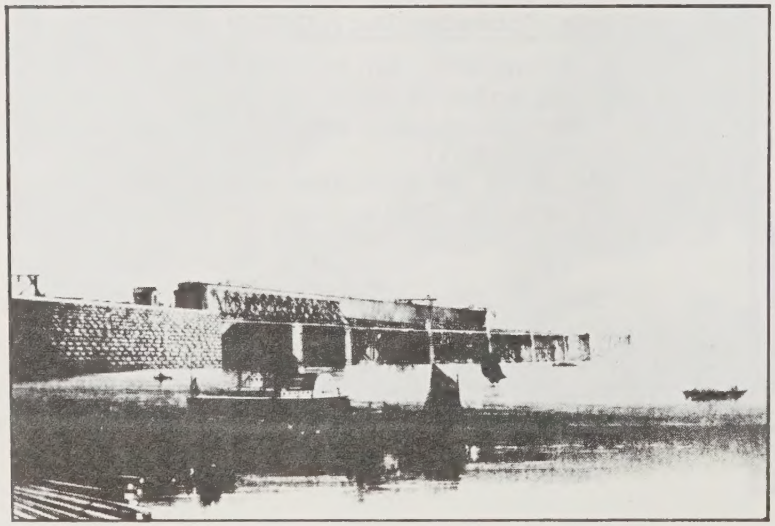
The QUEEN was built at Sorel, Quebec, in 1840. In 1843 she was sold to the St. Lawrence Steamboat Company owned by John Molson. She carried passengers between Montreal and Quebec City until 1860 when she was scrapped.



35 Steamer QUEBEC

Oil on canvas
Cornelius Krieghoff (1815-1872)
1853
Private Collection

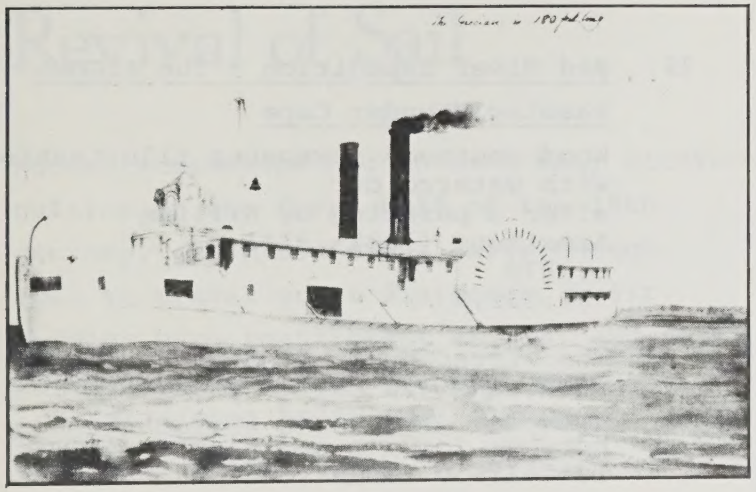
This 266 foot long passenger steamer was built at Quebec in 1844. Krieghoff painted his detailed canvas of the QUEBEC, steaming up the St. Lawrence past the great fortress, for the ship's master, Captain A.N. Raddall. As well as a signature, Krieghoff has inscribed his initials on a trunk aboard deck.



36 The MUSKRAT, View from below the South Abutment

Lithograph on tint stone by
Kell Brothers, after a photograph
by Notman, Montreal
Published by John Weale,
London, 1860
960x280.25

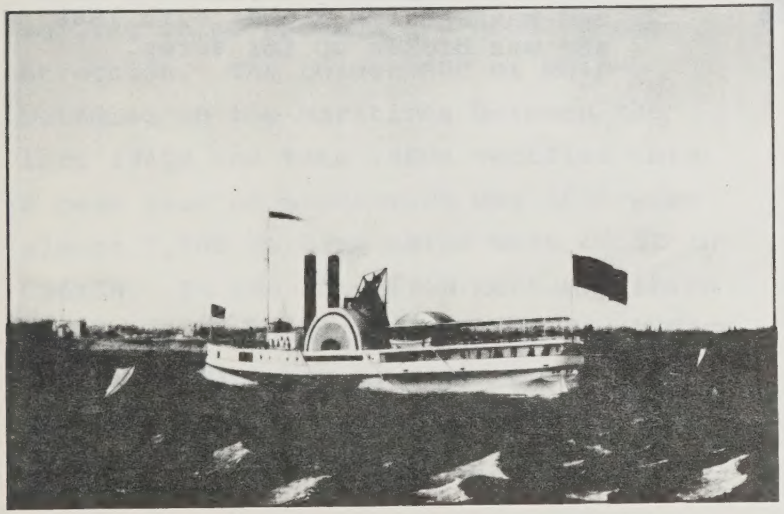
The MUSKRAT was a passenger steamer built at Montreal in 1854.



37 Paddlewheel Steamer GRECIAN

Pencil and watercolour
Edwin Whitefield (1816-1892)
953.125.1al

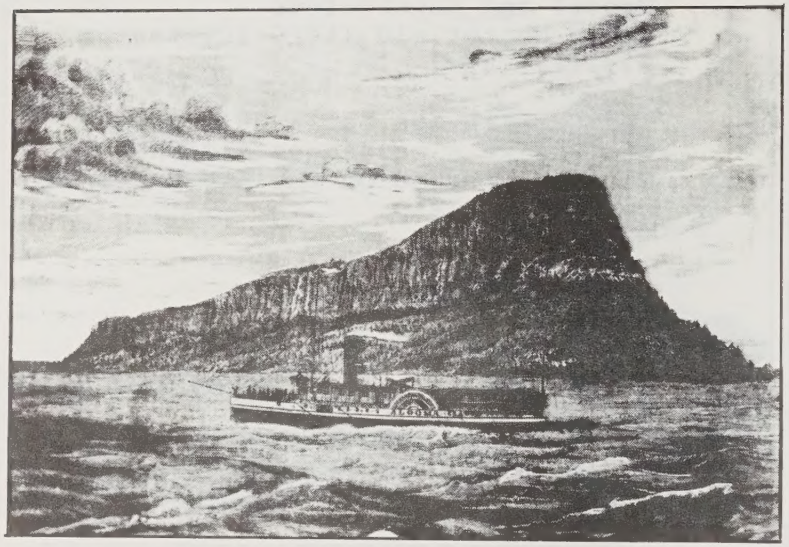
The GRECIAN was built at Montreal in 1864 as a passenger sidewheeler. She was wrecked on the St. Lawrence on May 18, 1869.



38 Sidewheel Steamer CITY OF TORONTO

Oil on canvas
W.E. Wright (active 1864-1869)
1869
Private Collection

The second steamer of the name, the CITY OF TORONTO was built at Niagara in 1864 for Captain D. Milloy. Of 600 tons burden and 202 feet long, she plied regularly between Toronto and Lewiston, New York. In the Fenian Raid of 1866 she carried the Queen's Own to Port Colborne. In 1882 she was destroyed by fire at Port Dalhousie. W.E. Wright, who exhibited as a professional painter, was commissioned by Captain Milloy to paint this portrait when both were residents of Niagara-on-the-Lake.



39 Red River Expedition - The ALGOMA

Passing Thunder Cape

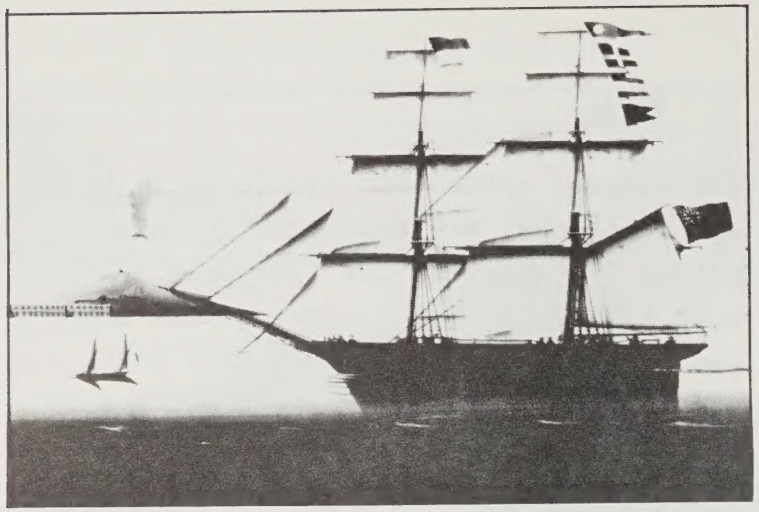
Wood engraved newspaper illustration with watercolour
after a painting by William Armstrong (1822-1914)
c.1870
960.232.9

When first built at Niagara in 1840, she was called the CITY OF TORONTO. She plied regularly between Toronto and Niagara from 1841-1863. When rebuilt at Detroit in 1863 she was renamed the RACINE. In 1864, she was sold to the Lake Superior Royal Mail Line and renamed the ALGOMA. In 1888, she was broken up for scrap.

Revival of Sail

Wooden steamships encountered many difficulties in the first half of the 19th century. They could not carry enough fuel to travel great distances, their paddles were inefficient at sea, and salt water encrusted the engines. Due to these problems with steam power, the plentiful amounts of timber available, and the greater involvement and interest of Canadian shipowners in trade, wooden sailing ships witnessed a boom in construction. The golden age of shipbuilding in the Maritimes between the late 1840s and late 1860s verifies this. A peak year of production was 1878 when almost 7,500 sailing ships were built in Canada. In the late 19th century, ships became faster and larger than ever before, sometimes with six or seven masts, all square rigged, or with a greater number of sails on the mainmast.

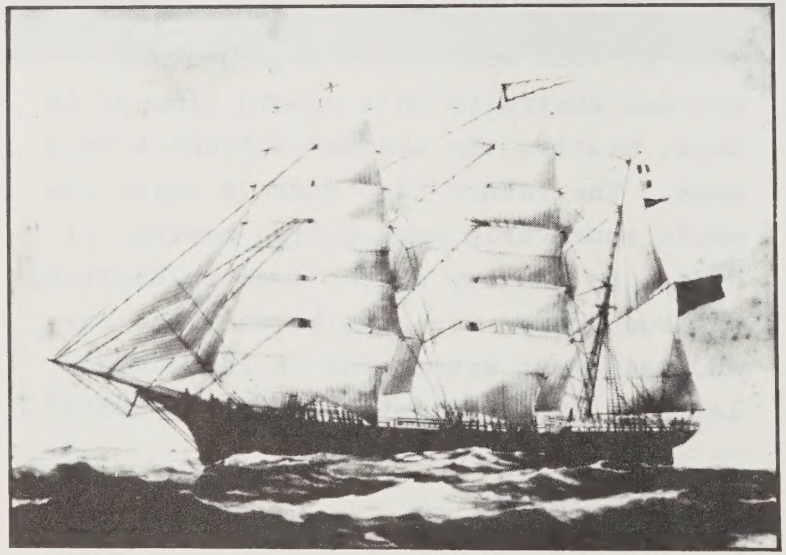
The clipper MARCO POLO (entry #49), built at Saint John, New Brunswick in 1851, sailed in that year for Liverpool loaded with timber and scrap iron. There she was purchased for the Black Ball Line, and refitted for the immigrant trade to Australia at the time of the gold rush. Her captain, James "Bully" Forbes, boasted he would have the MARCO POLO back to Liverpool within six months. She left England July 4, 1852 with 930 immigrants and reached Australia in a record time of 68 days, beating the steamer AUSTRALIA by a week. The return trip took 76 days, the whole round trip taking five months, 21 days. As she lay at the dock in England, a large banner was hung between the fore and main mast announcing in large black letters, "The Fastest Ship in the World".



40 The Brig SCOTIA

Watercolour and gouache
Michele Funno, Italy
19th century
978.298

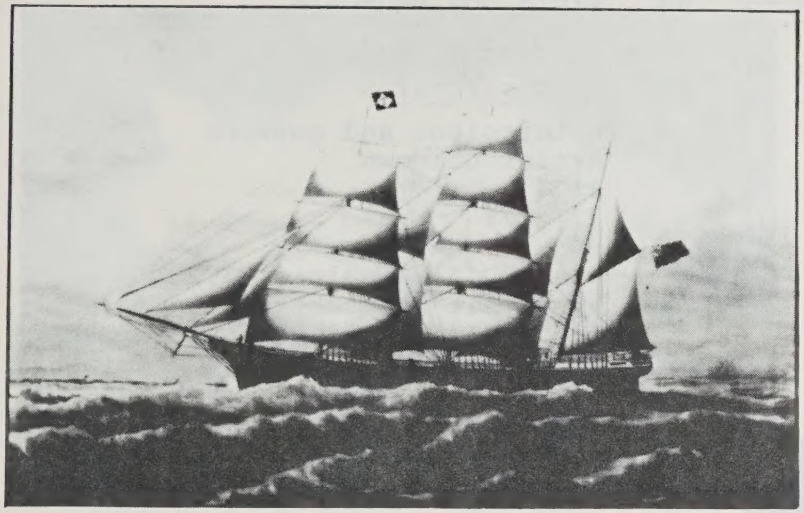
The SCOTIA, built in 1861 at Shelbourne, Nova Scotia, for Punton & Munn, was made of copper sheathed iron. Her dimensions were 167 feet long, 24 feet wide, 12 feet deep, and she weighed 284 tons.



41 The Barque HOWARD

Watercolour and pencil
Artist unknown
976.144

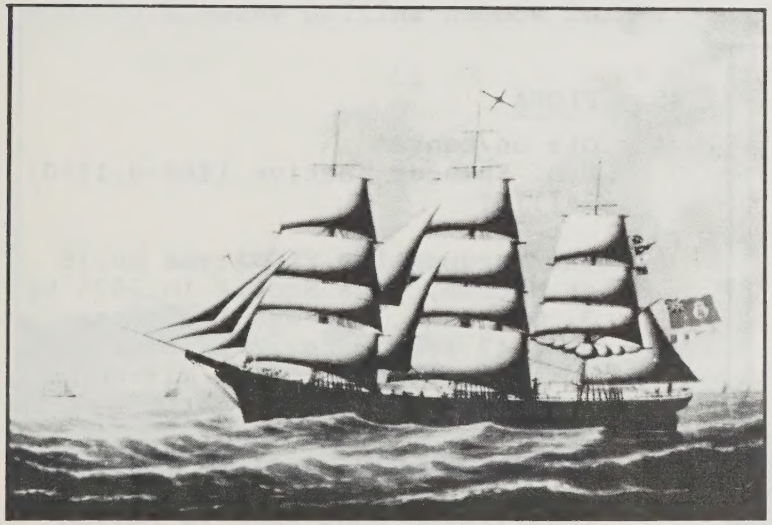
The barque HOWARD was built at Shelbourne, Nova Scotia in 1864. She was sold to a shipper in Melbourne, Australia in 1891.



42 CROWN JEWEL

Watercolour
E.J. Russell (1832-1906)
975.172

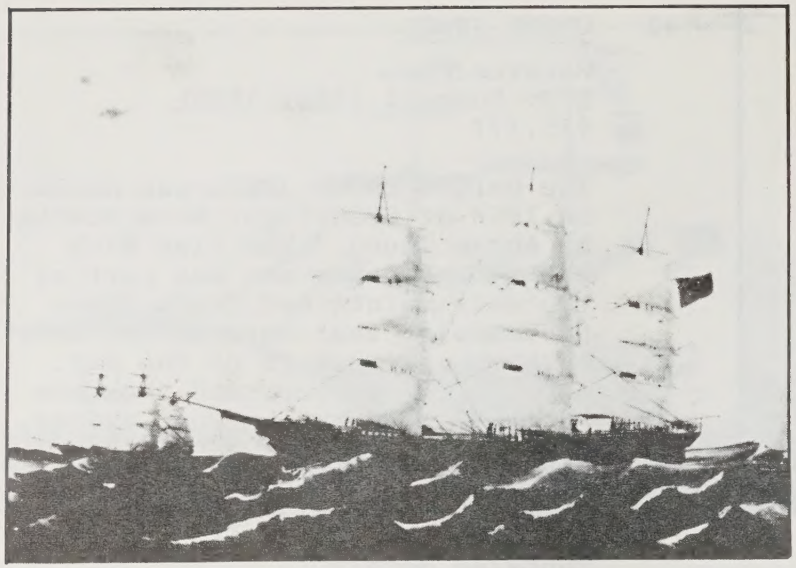
The barque CROWN JEWEL was built in 1868 at Grenville, Nova Scotia by Abram Young. The flag with the ⓉⓇ indicates she was part of the well maintained Troop Fleet of vessels, that were sailed only by the best masters of the day. In 1890 it was recorded that she vanished on a run between Sydney, Nova Scotia, and New York. This watercolour, one of Russell's earliest ship portraits, is valuable because of its accurately rendered detail.



43 RYERSON

Oil on canvas
J. Loos, Antwerp
1874
973.136.2

This clipper ship, bearing a clearly painted full-length figure of a man as its figure-head, was built in 1872 at Salmon River, Nova Scotia. The Canadian ensign with the Nova Scotia provincial crest testifies to her provincial origin. The RYERSON was burned at Quebec in 1882, repaired, and in the end abandoned in the North Atlantic in 1891.



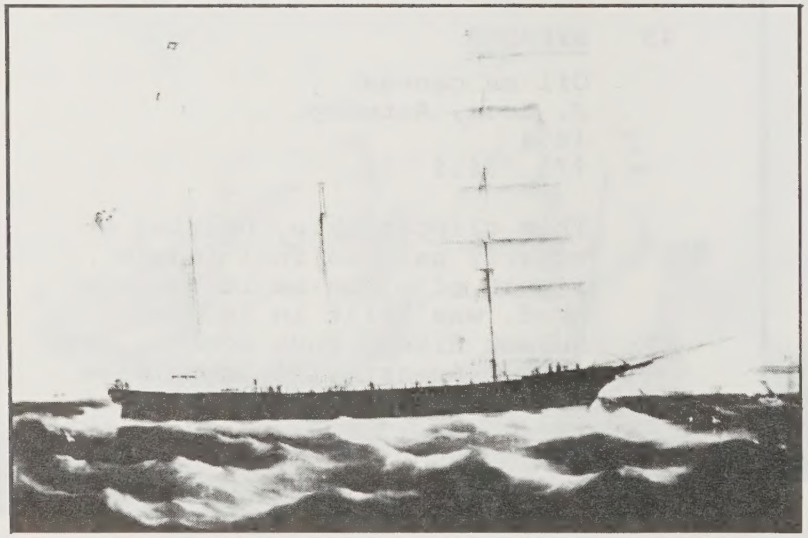
44 LYDIA and MAGNOLIA

Sailing Together from Quebec to Liverpool

Watercolour and gouache
Artist unknown
1874
971.279

The LYDIA, a ship of 1,200 tons, was built at Tusket, Nova Scotia in 1874. In 1891, it is recorded that she was owned by a prominent Yarmouth shipowner, William Law.

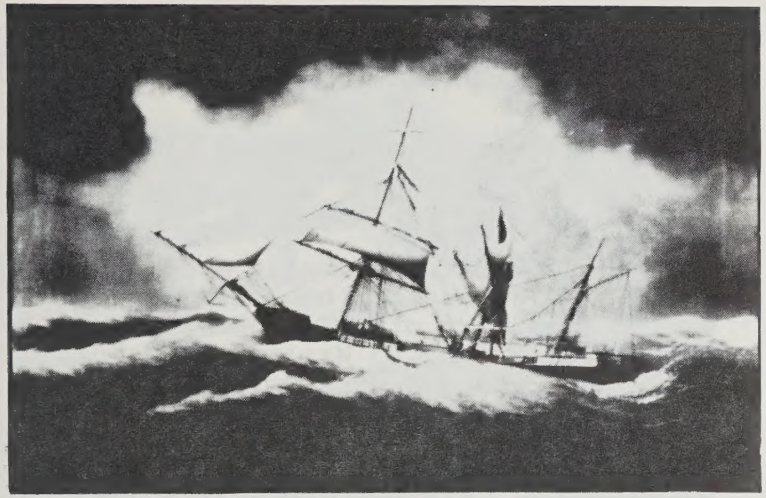
The MAGNOLIA, a ship of 998 tons was built at Plymouth, Nova Scotia in 1874 by Alex Simms. Both are good examples of the late 19th century boom in the construction of wooden sailing vessels.



45 FLORA

Oil on canvas
R.B. Spencer (active 1868-d.1890)
967.189

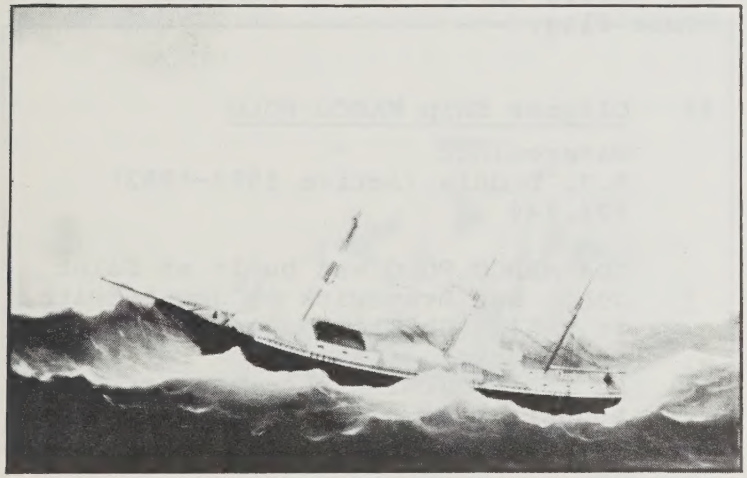
The barquentine FLORA was built at Maccan, Nova Scotia in 1875 by J. O'Brien. She was 571 tons, and 142 feet long. The four colourful flags on the mizzenmast, (which stand for the letters P B Q T) indicates this barquentine's registration number through international code. This way of identifying one's ship is called, "making one's number".



46 QUEEN VICTORIA

Oil on canvas
A.K. Brandgis
1876
966.259

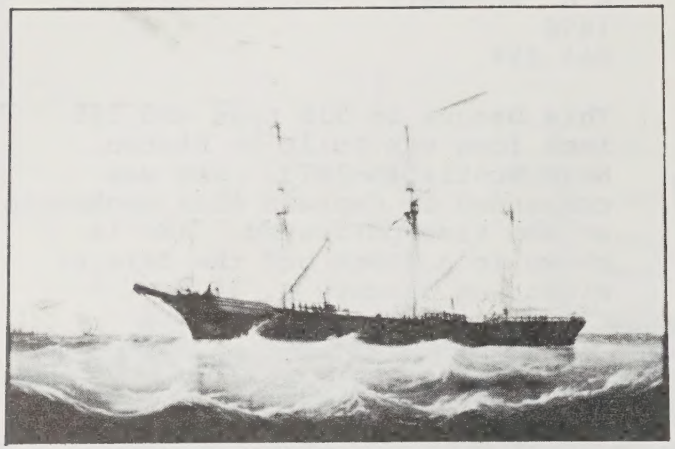
This barque is 518 tons and 145 feet long was built at Pictou, Nova Scotia in 1873. She was commanded by Captain Alex MacKenzie at the time portrayed. She is shown in a storm off the Isle of Wight, on January 4, 1876.



47 EMMANUEL SWEDENBURG

Oil on canvas
Anonymous Chinese port painter
c. 1880
979.185

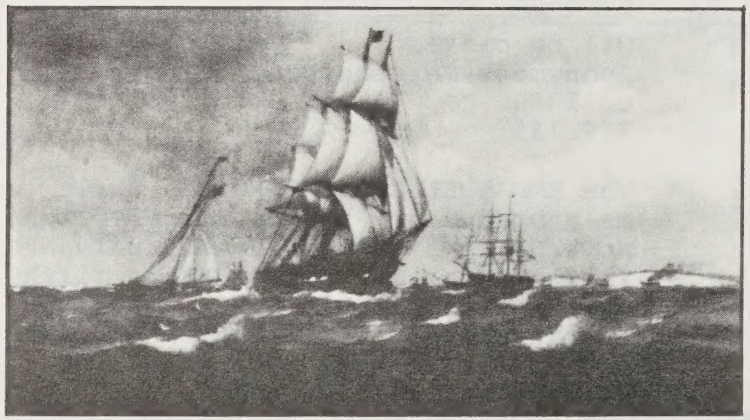
The EMMANUEL SWEDENBURG was built as a barque of 799 tons in Plympton, Nova Scotia, in 1878 by McDonald. In the same year Canada stood fifth on the list of ship owning countries of the world. The EMMANUEL SWEDENBURG had several owners before she was wrecked off Brazil in 1891. She was one of many late 19th century wooden sailing ships engaged in trade to the Far East.



48 ROTHIEMAY

Oil on canvas
Artist unknown
977.61

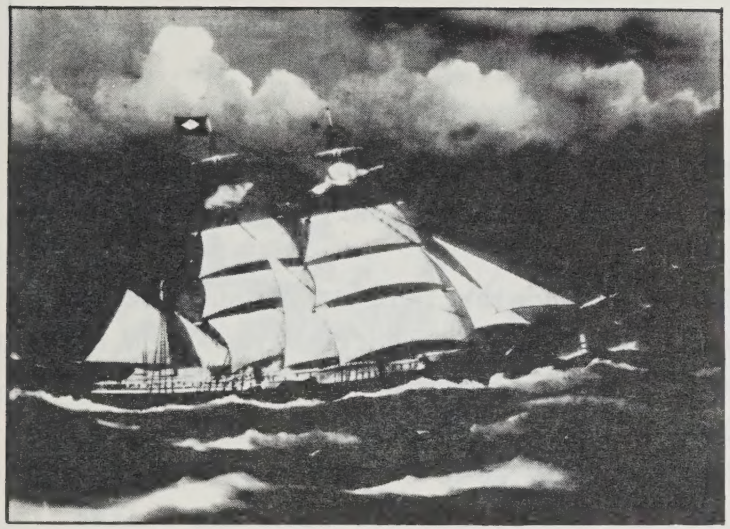
The barque ROTHIEMAY, built at Saint John, New Brunswick in 1881 by Joseph Kidd Dunlop, was part of the large fleet of vessels belonging to William Thomson & Co. At 1,246 tons, and nearly 200 feet long she was a fine specimen of late 19th century shipbuilding. On the top of the foremast and on the stern she displays her colours; her registration number in code is indicated on the four flags on the mizzen mast. The WT represents the house flag.



49 Clipper Ship MARCO POLO

Watercolour
R.J. Biddle (active 1877-1882)
978.249

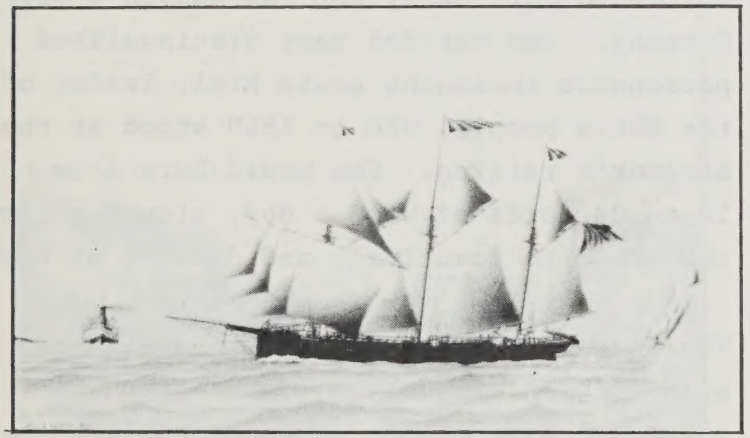
The MARCO POLO was built at Saint John, New Brunswick by James Smith in 1851. She served as an Australain packet of the Black Ball Line. As the NORWEGIAN she was lost in August, 1883 off Prince Edward Island.



50 PREMIER MACKENZIE

Gouache
Artist unknown
1884
974.57.2

Portrait of the barque PREMIER MACKENZIE, of Saint John, New Brunswick under Master WM. Barnard. She flies a mercantile house flag, probably that of the Troop Line.



51 SIR C.T. VAN STRAUBENZEE

Pencil and coloured crayons
Charles I. Gibbons (active c.1880-1920), Toronto
1894
973.238

The BENZY, as the Great Lakes barque was affectionately known by her crew, was built by Louis Skickluna of St. Catharines. With a carrying capacity of over 700 tons, she was launched in 1874 to serve as part of a fleet carrying supplies for the construction of the C.P.R. around the north shore of Lake Superior. In 1909, she was run down by the steamer EASTERN STATE off Port Colborne, drowning her master and most of her crew.

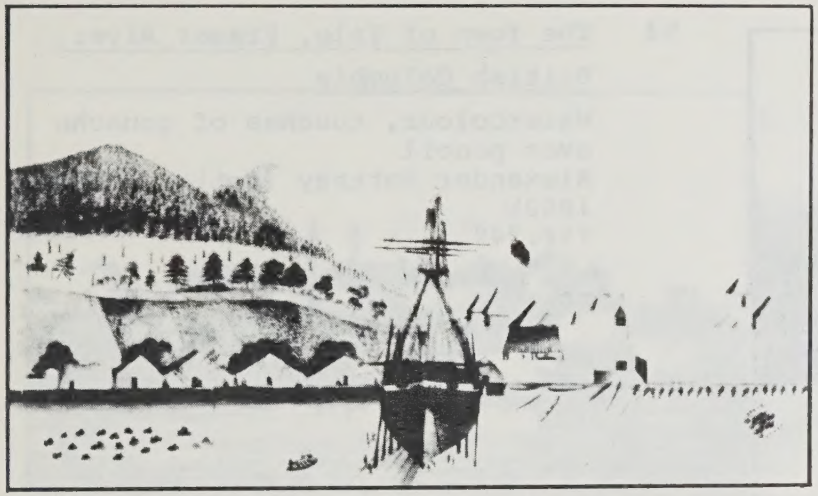
Western Waters

In the late 18th and early 19th century, ships were posted on the west coast for exploration to the Arctic, for protection during boundary disputes with the United States, and for the business of the Hudson's Bay Company. On the rivers of the Prairies and British Columbia, shallow draught steamers were as common as those on the Mississippi River. Freight boats travelling on extremely shallow rivers often had to portage their cargo by ox-cart around rapids or waterfalls. The sternwheeler rather than the side-wheeler became the most practical steamer because it received less damage in narrow channels and did not need to dock at a wharf.

The MODESTE (entry #52) was sent to the Pacific to stand guard as the British expected a confrontation over James Polk's "54° 40' or fight" slogans. He was prepared to claim for the United States all the land on the Pacific coast as far north as the southern boundary of Alaska.

The sternwheeler INTERNATIONAL (entries #56 & #57) took over from the ANSON NORTHRUP (entry #55), when it was crushed by ice in 1862. For many years, the INTERNATIONAL was the only boat on the Red River carrying freight and passengers from the United States to Fort Garry for the Hudson's Bay Company. She carried many distinguished passengers including Louis Riel, leader of the Métis people, who in 1869 stood at the steamer's railing. She would burn from 20 to 25 cords of wood a day, stopping along the river to load fuel, and docking at night.

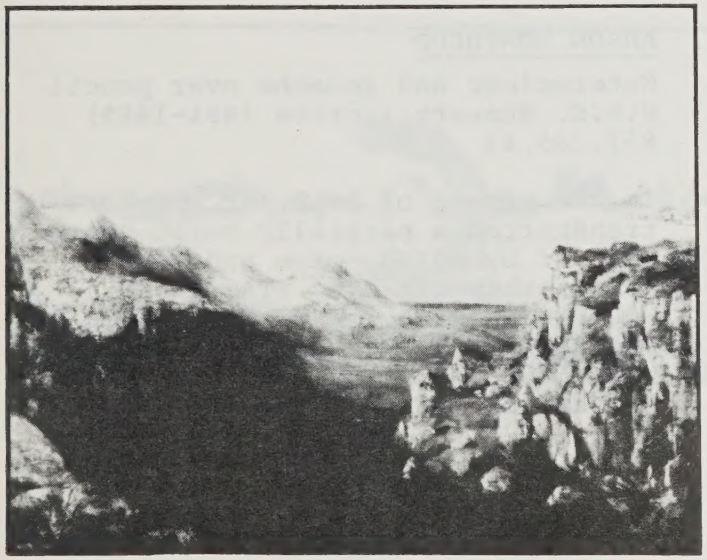
The view of Yale, B.C. (entry #54) was painted by Alexander Rattray, a topographical artist who served as Assistant Surgeon on board H.M.S. TOPAZ stationed at Vancouver Island between 1859 and 1861.



52 View of Fort Simpson with H.M.S. MODESTE, Sept.24,1844

Watercolour, pen and ink over pencil
Artist unknown
950.9.17

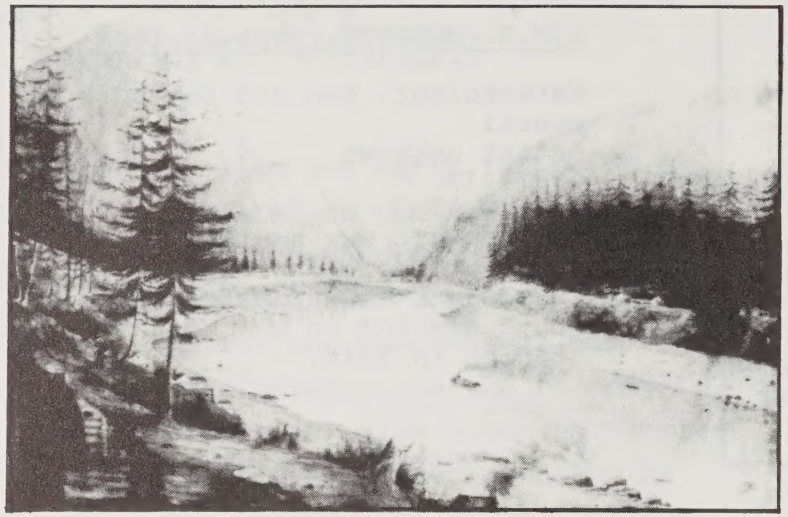
The MODESTE was an 18-gun ship built at Woolwich, England in 1837. She was transferred from South America to the north Pacific station in 1844.



53 S.S. BEAVER

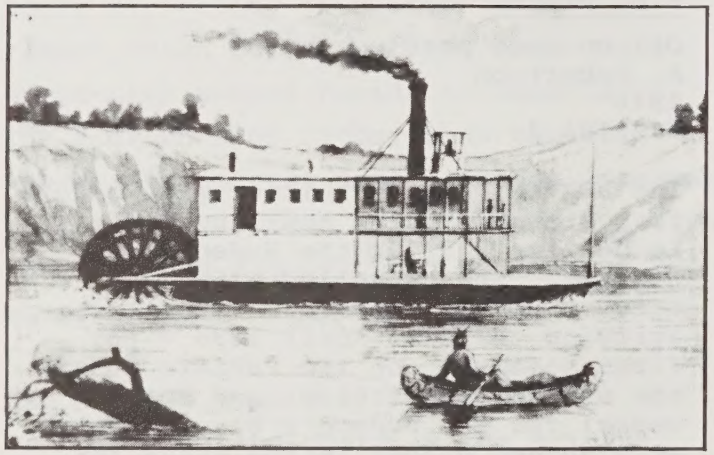
Oil on wood panel
A. Robertson
1844
962.106.2

The BEAVER, a wood-hulled, side paddle freighter was built and launched in London in 1835 for the Hudson's Bay Company. She travelled 225 days between England and Fort Vancouver, arriving there in April 1836 - the first steamship on the Pacific Coast. She worked as a freight and trading vessel for the Hudson's Bay Company, as a survey vessel in the 1860s for the British Admiralty, and from 1874 as a general freighter and tug. In 1888 she ran aground at the entrance to Stanley Park.



54 The Town of Yale, Fraser River, British Columbia

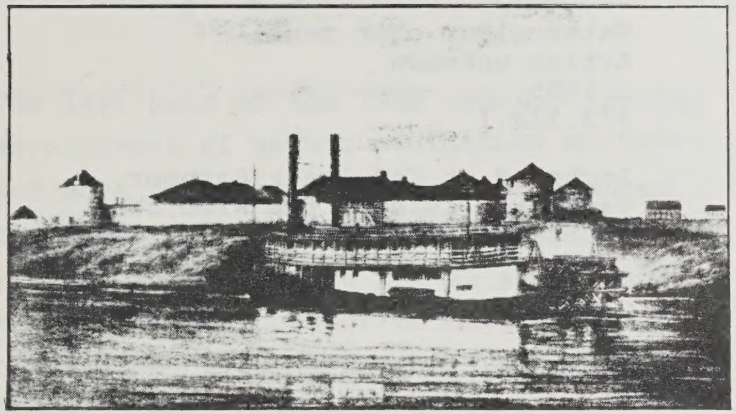
Watercolour, touches of gouache over pencil
Alexander Rattray (active 1859-1862)
958.249



55 ANSON NORTHRUP

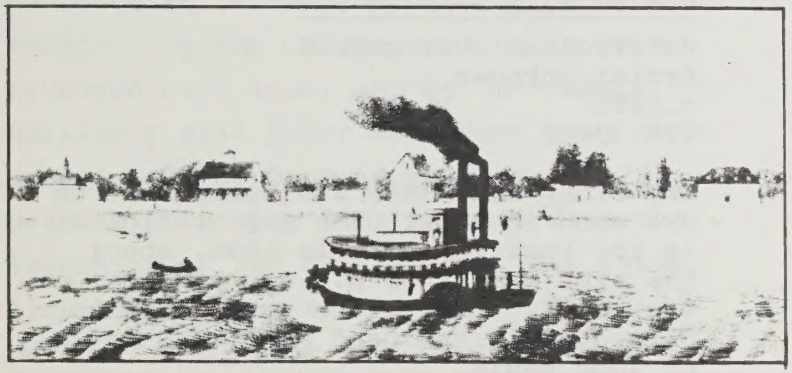
Watercolour and gouache over pencil
H.R.S. Bunnett (active 1881-1889)
957.265.63

In the winter of 1859, Mr. Northrup transported a partially built stern-wheeler by horse, oxen and sleigh across the prairies. The ANSON NORTHRUP became the first steamer on the Red River. Later it was owned by the Hudson's Bay Company, until crushed by ice in 1862.



56 Fort Garry and the Steamer INTERNATIONAL

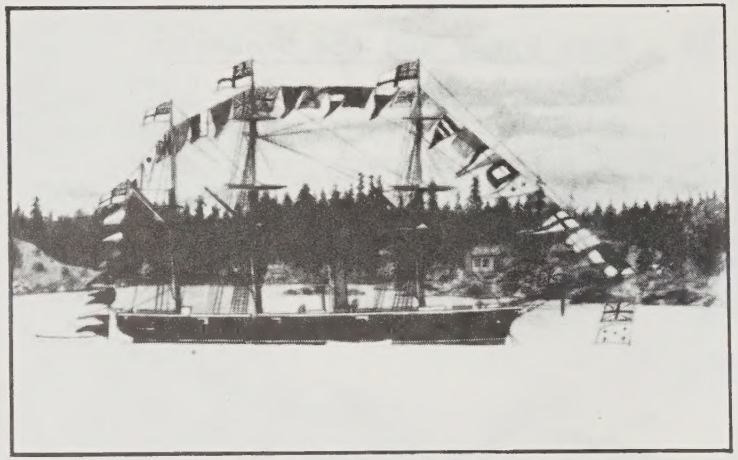
Wood engraved newspaper illustration with watercolour
c.1869
957.256.6



57 Manitoba - View of St. Boniface and the Steamer INTERNATIONAL

Wood engraved newspaper illustration with watercolour from the Canadian Illustrated News, July 20, 1872
958.153.2

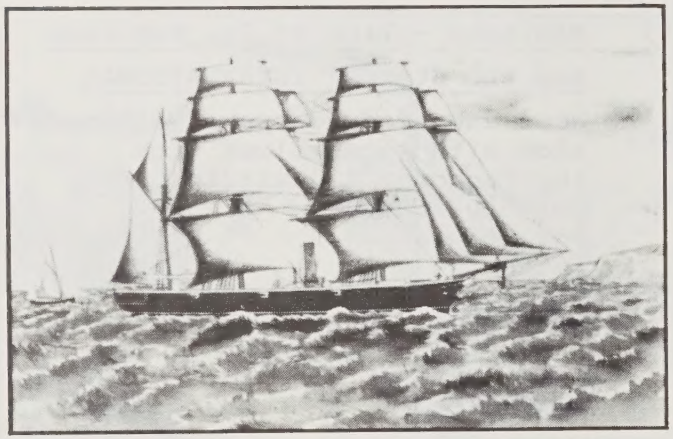
The INTERNATIONAL, formerly U.S.S. FREIGHTER, was rebuilt at Georgetown, Manitoba, in 1861.



58 H.M.S WILD SWAN at Esquimalt

Watercolour over pencil
Artist unknown
c.1895
973.370.1

Anchored at Esquimalt Harbour, Vancouver Island, the WILD SWAN jauntily flies close to 40 flags.



59 H.M.S. WILD SWAN at Sea

Watercolour over pencil
Artist unknown
c.1895
973.370.2

The sloop WILD SWAN was built of iron and wood in 1876. She was stationed in the Pacific early in 1895, about the time when this picture and the view at Esquimalt were painted. She burned coal, and used auxiliary sails on long hauls.

Triumph of Steam

The last half of the 19th century saw the development of better navigation methods and more powerful engines which ensured the transition from sail to steam. The iron steamship gained favour after 1850 because it was cheaper to build, could carry more cargo, and was less likely to break up when beached. By 1845 the stronger screw propeller was adopted for ocean-going vessels, replacing paddle-wheels. By the 1880s steel hulls were favoured over iron, and by 1889 masts for auxiliary sail power were done away with. Samuel Cunard, born in Halifax in 1787, began a steamship line in 1840 with the launching of the BRITANNIA. This established the first regular transatlantic mail service twice a month between Halifax, Boston and Liverpool. Sir Hugh Allan's Steamship Line began in 1856, providing weekly service from the St. Lawrence River to Liverpool. More routes were added in the 1860's and 1870s, and other Canadian steamship lines such as the Dominion Line and Beaver Line were formed in 1870 and 1876 respectively.

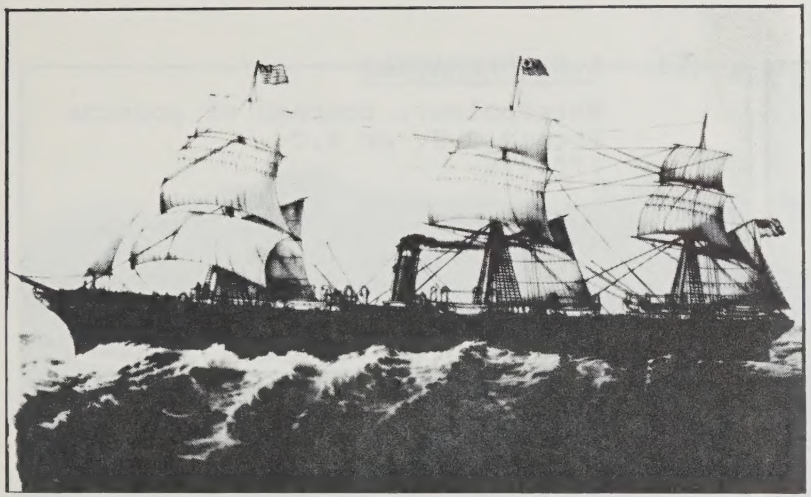
The S.S. SARMATIAN (entry #63) proved to be exceedingly fast and reliable. She was the first Allan straight-stemmed liner, unlike earlier ships which had curved bows. When the SARMATIAN was built in 1871 she was one of the longest and largest ships in the world, capable of holding over 1,000 passengers. The Canadian Illustrated News of May 30, 1874 shows her unloading troops from the Britsh war on the Gold Coast.

60 Heart's Content Bay, Newfoundland; Arrival of the Transatlantic Cable

Watercolour, touches of gouache over pencil
Robert Dudley (active 1867-1891)
1866
952.72.1

When she was launched in 1858, the GREAT EASTERN, "Wonder of the Seas", was six times the size of any vessel afloat at that time. She was 705 feet long, nearly 90 feet wide, 22,500 tons, and had paddlewheels as well as screw propellers, six masts, and five funnels. She ran on two sets of engines. Despite attracting widespread publicity and attention during her four years of construction, the vessel was unsuccessful as a passenger liner. However, because of her expansive hold she was used to lay transatlantic cables, the most important of which was the one pictured, the first successful cable between Ireland and Newfoundland. After twenty-five years she was broken up in 1886.

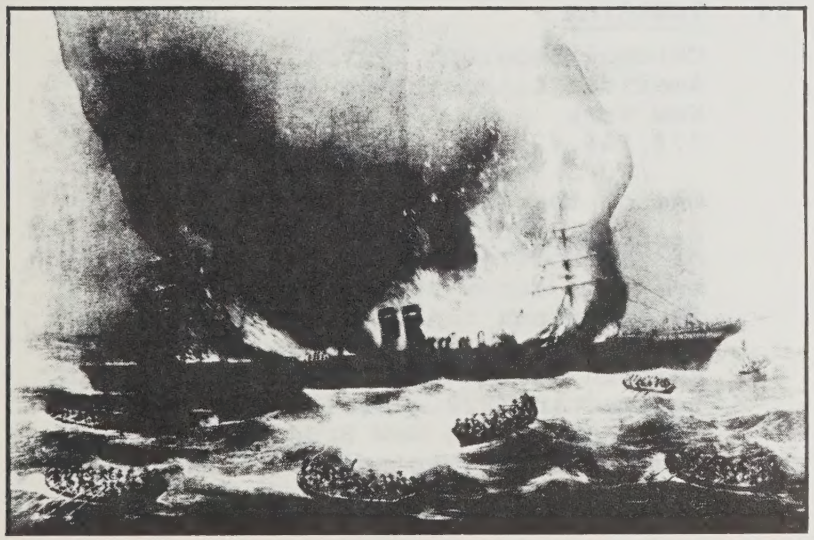
Dudley, the artist-in-attendance on the GREAT EASTERN's cable-laying trip across the Atlantic, pictured here, has captured the intense mood created by the technological event.



61 CITY OF MONTREAL of the Inman Line

Lithograph with watercolour
Published by Currier and Ives, New York
955.55

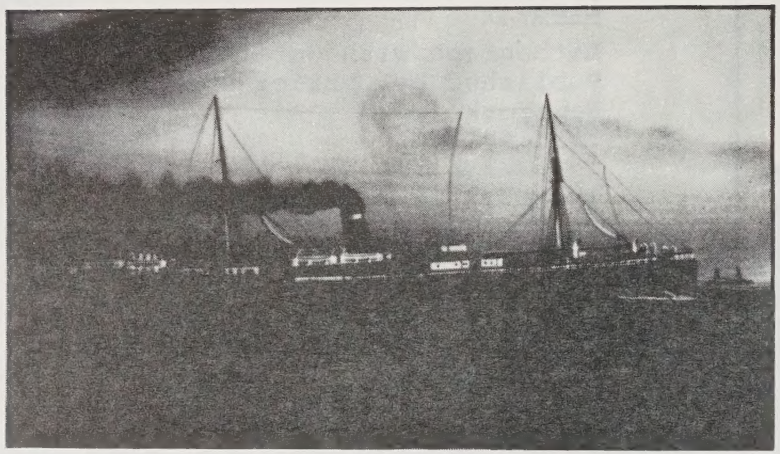
The CITY OF MONTREAL was built on the Clyde, England in 1872 with one funnel. She was 4,450 wide and travelled at 12 knots. Her uneconomical engine was rebuilt in 1877 and another funnel was added. In 1887, the CITY OF MONTREAL burned and all passengers aboard were rescued by the steamer YORK CITY.



62 CITY OF MONTREAL Burning on Her Voyage from New York to Liverpool, August 10th, 1887

Lithograph with watercolour
Published by Currier and Ives, New York
948.140.6

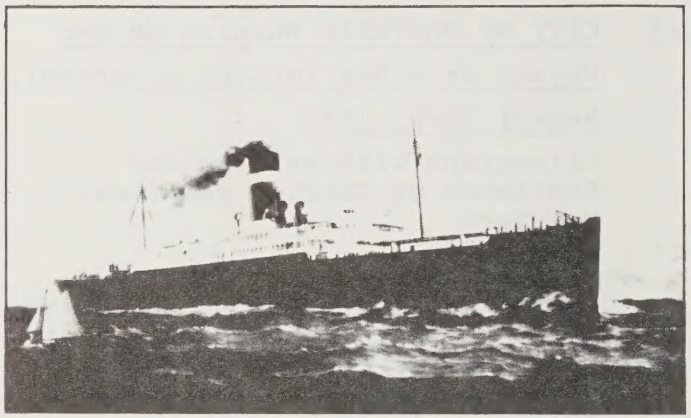
The Inman Line began in 1856 with a Liverpool to Philadelphia route. Later, ports of call included the alternate routes to New York and Glascow. In 1869, with the granting of a mail contract, the Inman Line began to sail to Halifax. The CITY OF MONTREAL, in the off season in winter, would take on passengers in Halifax as well as New York to bolster service. The mail contract to Halifax ceased in 1877.



63 S.S. SARMATIAN

Watercolour, touches of gouache
Signed C.K. or K.C.
972.195

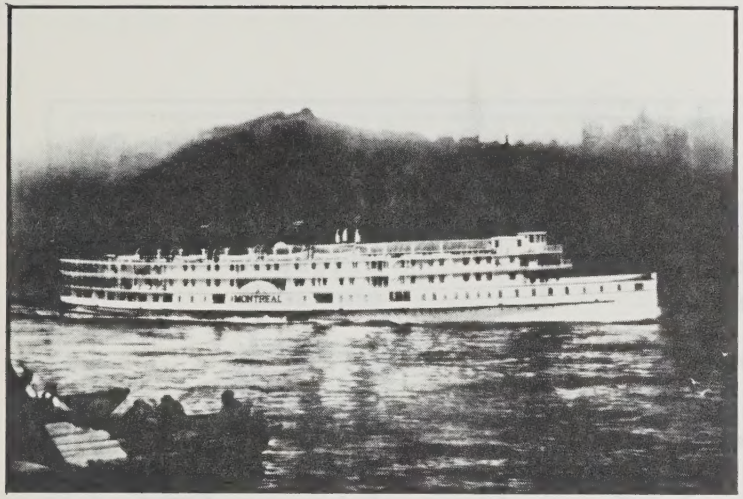
The SARMATIAN was built on the Clyde, England, and was launched in 1871. She was 370 feet long and 3,647 tons, and served until 1908.



64 TUNISIAN

Chromolithograph by the
American Lithographic Company,
New York
978.168.4

One of the finest steamers of the Allan Line on the St. Lawrence route of the Montreal-Liverpool service was the twin-screw steamer TUNISIAN of 10,576 gross tons. She was launched in Britain in 1900, served as a troop ship in World War I, and was sold and renamed in 1922. Her last voyage was from Antwerp to New Brunswick in 1928, whereupon she was sold for breaking up.



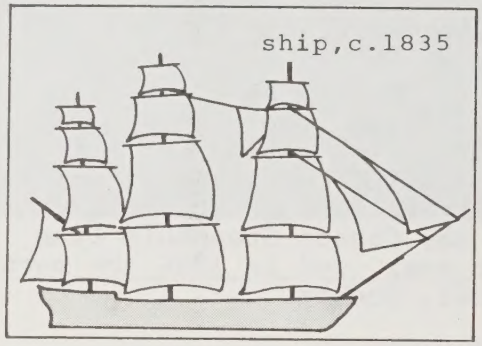
65 Richelieu and Ontario Navigation Co., Montreal-Quebec Line, The MONTREAL

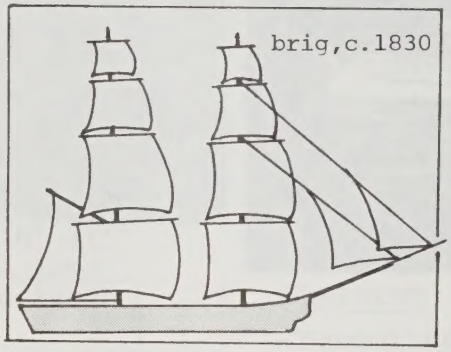
Chromolithograph by the Toronto Lithographic Co.
977.177.3

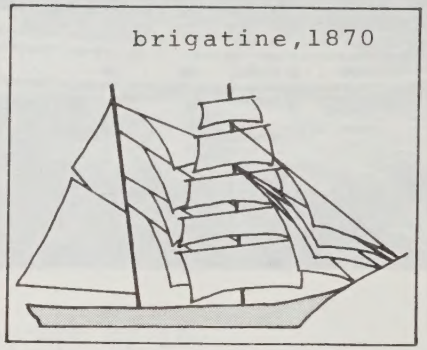
When built in Toronto in 1903, the MONTREAL was the largest passenger steamer in Canada. She was 332 feet long, 4,282 tons and travelled at a speed of 17 miles an hour. She carried about 750 passengers and was able to travel through the night. In 1913 the Canada Steamship Line took her over, and in 1926 she burned near Sorel, Quebec.

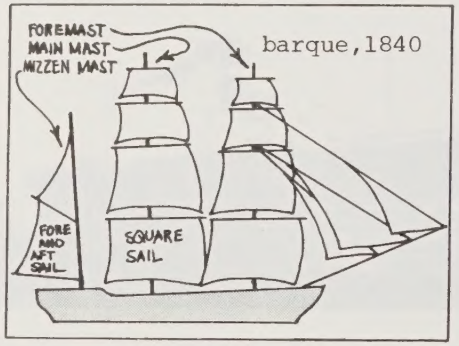
Appendix

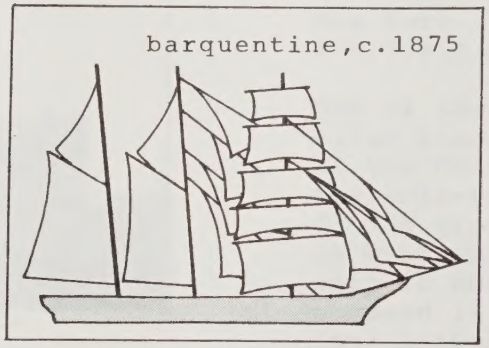
rigs

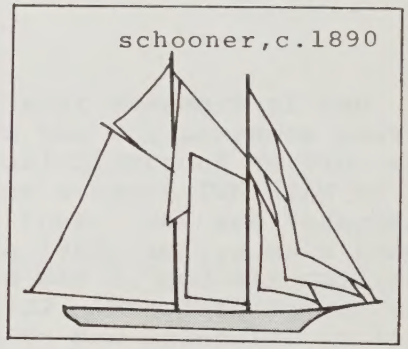












guns

RATING	AFTER 1756	AFTER 1810
first rate	100 or more	110 or more
second rate	84 - 100	90 - 110
third rate	70 - 84	80 - 90
fourth rate	50 - 70	60 - 80
fifth rate	32 - 50	32 - 60
sixth rate	up to 32	up to 32

some definitions:

SHIP-OF-THE-LINE - Three decked, fully armed and complemented first rate ship.

FRIGATE - Single decked, three masted navy escort vessel; about 36 guns by 1800.

CORVETTE - Flush decked warship with one tier of guns; about 18 guns by 1800.

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